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In hundreds of leading printing plants the No. 3 Vandercook Proof Press is used for final checking of type and plates before they are locked in forms.

The No. 3 Vandercook Proof Press points out plate flaws and inaccuracies. It spots low letters and bad characters instantly. It produces highest quality proofs of one color forms or four color process plates up to 14"x18"

The No. 3 Vandercook Proof Press contributes to customer satisfaction because it prints fine

proofs practically the equal of the finished job --and the customer can see what he will get.

Extra heavy, rigid bed construction, large impression cylinder, perfect register, and automatic inking are features of the No. 3 Vandercook Proof Press. Operation is fast and easy.

Complete information on the No. 3 Vandercook Proof Press or any other proving equipment will be sent at your request, without obligation to you. Write today.

VANDERCOOK & SONS NOW MANUFACTURE VANDERCOOK AND HACKER PROOF PRESSES IN 35 MODELS AND SIZES, AND HACKER BLOCK LEVELLERS, GAUGES, AND TEST BLOCKS

Main Office and Factory

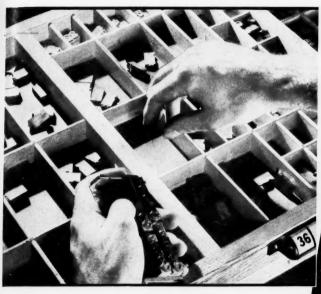
904 North Kilpatrick Avenue, Chicago, Illinois

Canada: SEARS LIMITED, Montreal, Toronto,

214 East 45th Street, New York City

Winnepeg, Vancouver

Eastern Branch





Only with Ludlow can you gain ALL these advantages

Type supply that never runs out Up-to-the-minute typeface designs Wide selection of faces - full size range No worn or broken letters Used effectively by any competent compositor Instant change of size and face Faster setting - matrix "gathering" Easy alignment of different sizes Rapid and easy spacing Economies of all-slug make-up Multiple forms by recasting slugs Self-quadding and self-centering Long lines with single justification Unbreakable italics and scripts Slugs withstand severe molding pressure No work-ups on press-low quadding Accurate slug-height reduces makeready Surfaced slugs for quality printing Forms once corrected stay correct Simplicity of mechanism and operation Economical ruleform composition All operating time chargeable Economy of floor space Low-cost PROFITABLE composition

You can't make a profit out of time lost due to type shortage. When you're out of sorts you're out of luck, for lost time is lost money. Remember, when you rob a form for sorts you're robbing yourself. And how many times this happens!

Jobs and ads nearly complete... then empty letter boxes. You know the story all too well! Expensive resetting or "setting type with tweezers." Costly non-productive time runs on when type runs out.

Losses from type shortage are entirely eliminated in the Ludlow-equipped plant for there is no such thing as "running out of type" with new sluglines cast as needed from handset matrices. Rush job or "run-of-the-hook"—it makes no difference. Every needed character in every face and size is always ready

to the compositor's hand—an inexhaustible supply.

With Ludlow speed-set matrices, any amount of display and job composition in any specified face or size can be produced direct from hot metal, with the entire expense of typemaking and distribution included in the chargeable time. Yet this time is less than that required to set and make-up single types because of numerous economies and short-cut production methods exclusive with the Ludlow system.

There is more to the Ludlow story than this. The cost of getting forms on the press and running is what counts today. Cost is of vital importance and interest to the profitminded printing plant executive.

Write today for full information regarding Ludlow economies.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue

.

Chicago, Illinois

FLAT FOOTED COP... A Dick may keep his hat on in the hotel lobby, or even occasionally alter that dead pan expression, but the camouflage might just as well be omitted—his Flat Feet shout—"I'm a Cop."

Year Round."

So it is with Gummed Paper—they all may look alike before reaching the press, but if it lies absolutely flat—then the identity cannot be kept a secret—You can wager it's PERFECTION GUMMED PAPER, the paper that is, "Flat The

PERFECTION

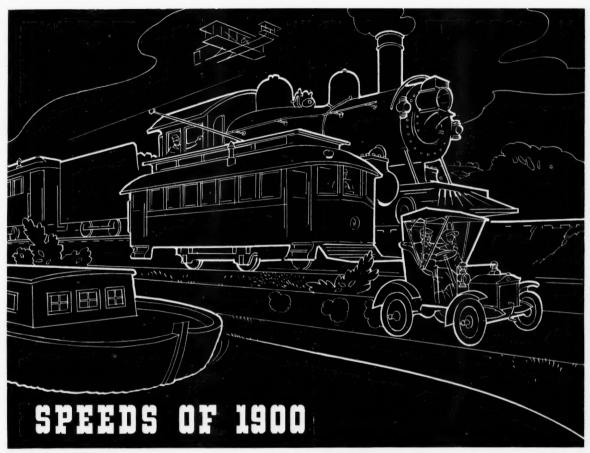
THE THE VERR ROUND

GUMMED PAPERS

Ask your Paper Merchant about our three popular Personality Grades.

PAPER MANUFACTURERS CO., INC.

PHILADELPHIA, PA.



stifle 1939 pressrooms

OULD you depend on an outmoded vehicle for a business conveyance?... A year 1890 typesetting machine would invite an even quicker "No." Yet there are pressrooms using cylinder presses of basically the same design used in that year and hoping to compete with modern automatic cylinders and the improved equipment of other processes.

Can you match your 25 x 38 or larger presses against the 3600 sheets per hour of the Miller Major or the 6000 impressions per hour of the Miller Two-Color?

The versatility and high practical standards of quality maintained by modern cylinder letterpresses are not approached by any other means. Ease of operation enables Miller Automatics to start and finish before less modern presses are even under way.

If you have presses resembling the design and production of an earlier era, even if they are comparatively new, send for the folder entitled "Checking Points for Modern Press Efficiency." No obligation.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

The BEST DEFENSE is a GOOD OFFENSE

From 1900 to 1930, letterpress printing had no greatly improved presses with which to combat economic problems and the superior equipment of other printing processes. Today, the continued use of antiquated and inefficient letterpress machines is no longer justifiable. They are poor defense—and no offense—against today's intense competition.

A printer, armed with modern Miller Automatics, is better equipped than ever before to advance his business and his industry.



...AND GETTING FASTER, BETTER PRESSWORK THAN EVER BEFORE"

"REMEMBER the days—not so long ago—when you had to get a different set of rollers for every change in conditions? Winter rollers and summer rollers. Rollers for this ink and rollers for that ink. And rollers for different kinds of jobs.

"Those days are gone forever . . . for me, anyway. I'm switching to all-purpose rollers made of Du Pont neoprene."

Neoprene rollers *are* all-purpose rollers, because they're made of a material unlike any that has been used for rollers before.

Neoprene looks like rubber but it isn't. It's an entirely new material made from coal, limestone, and salt. And it's sold by Du Pont to manufacturers who compound it into rollers which help printers get faster, better presswork. Neoprene rollers are ideal for ink distribution. They keep uniform consistency under all humidities. Hot and cold doesn't effect them. They work equally well winter and summer. They're easy to clean...not af-

fected by washes, inks, or oils.

Idea for Today: Try them

yourself!

Ask your Supplier for

NEOPRENE

Printing Rollers
Or write us for a list
of Manufacturers

E. I. DU PONT DE NEMOURS & CO., INC., RUBBER CHEMICALS DIVISION, WILMINGTON, DELAWARE

Hammermill announces a new profit-maker

HAMMERMILL OPAQUE

A lightweight paper for better workand-turn printing....whiter, brighter, more opaque....it can boost your profits on direct-mail jobs.

HERE'S A PAPER which can pay you an extra profit on every to-be-mailed job that you print. This new Hammermill paper, weight for weight, has the opacity of much heavier stock. When you run a job on Hammermill Opaque, you buy fewer pounds of paper. That's one saving. When the piece is sent out, mailing costs are lower. There's a second saving.

THESE SAVINGS enable you to give your customer more for his money . . . better printing . . . better artwork . . . an additional color. He makes his mailing piece more effective without increasing the over-all cost. While you ring up an additional profit from the extra work that runs over your equipment.

HAMMERMILL OPAQUE is the result of extensive

development work and thorough testing under actual shop conditions. You can depend on this paper for fast, trouble-free performance on your presses. It prints well by both letterpress and offset. Its brilliant white gives a lift and sparkle to halftone work. Colors are rich, brilliant. Type is sharp, clean . . . invites reading. And whether the job calls for linework, halftones or solids, you get the greatest possible freedom from "show through."

SEE FOR YOURSELF that Hammermill Opaque is whiter, brighter, more opaque. Mail the coupon, and we'll send you a free test packet of fifty 8½ x 11 sheets along with a handy Sample Book giving complete stock information.

New Profit Opportunities in Hammermill Opaque

Envelope Enclosures Self Mailers Illustrated Sales Letters Package Inserts

Accordion Folders Small Booklets

Legal Forms

Labels Time Tables Maps



Send Hammermill Paper Company Erie, Pa.

Please send me, free, 50-sh

Please send me, free, 50-sheet test packet and Sample Book of Hammermill Opaque.

IP-FE

Name

Position.

(Please attach to your business letterhead)

MADE BY THE MAKERS OF HAMMERMILL BOND

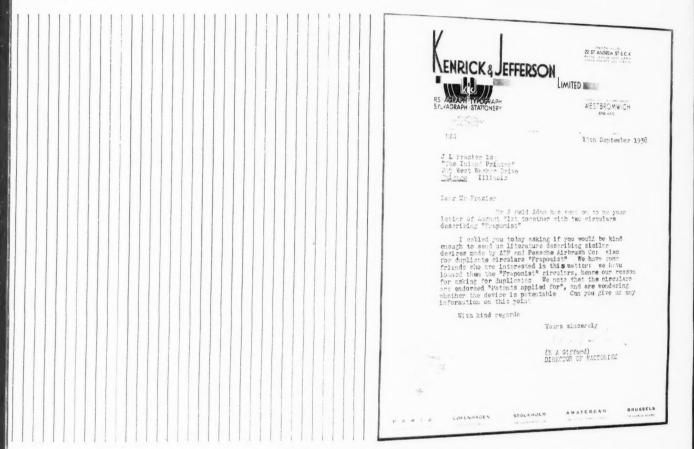
THERE COMES A STEADY FLOW OF INQUIRIES

Clipped coupons and hundreds of inquiries in response to an advertisement are by no means an effective yardstick in determining the superiority or leadership of any publication in its particular field.

Leadership is first determined in the readers' mind. That is why when Mr. Marks, in his quotation at the right, says, "there comes a steady flow of inquiries into the office of every magazine which has attained a reputation for leadership," he hits the nail on the head, so to speak.

Quoting Henry M. Marks, Readers' Service Department of the PRINTERS' INK PUBLISHING COMPANY

"Into the office of every magazine which has attained a reputation for leadership in its particular field, there comes a steady flow of inquiries."



The thousands of inquiry letters that THE INLAND PRINTER has received every year for the past fifty-five years are definite evidence of its leadership.

Because of them, the editors of THE INLAND PRINTER have brought themselves close to their readers, and, consequently, have inspired and maintained their goodwill. Through them they have helped to build the high respect and regard that the leading printers have for THE INLAND PRINTER today.

This inquiry-answering service is just one instance of how THE INLAND PRINTER is serving its industry. Yet, it is an important factor in contributing to the continuous success of the advertising campaigns of the outstanding advertisers who advertise consistently in THE INLAND PRINTER.

KENRICK & JEFFERSON, LTD., IS JUST ONE EXAMPLE

Established in 1878, this great plant has served over 80,000 customers, now employs about 2,000 and is one of the large international printing organizations. As the largest producer of embossed, or die stamped stationery in the world, orders average 300 daily; the largest battery of Kelly presses in the world is always busy. To merit their confidence means a great deal to the editors. It means a great deal to manufacturers to be able to influence quantity purchases of big-volume plants by advertising in THE INLAND PRINTER.

THE INLAND PRINTER - 205 W. WACKER DRIVE - CHICAGO







WATERMARKED WATER DADED"

"THE NATION'S BUSINESS PAPER"

Envelopes to Match

You'll like Howard Mimeograph and Howard Ledger, too.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Send me Howard Bond Portfolio

☐ Howard Ledger Portfolio

Name____

J Howard Leager Forting

_State.

Firm.

____ Position ____

Address_

___City ___

Please attach to your business stationery

"THE WORLD'S WHITEST BOND PAPER"



.. from Mind to Mind

TYPE ALONE, among all commonly used media for transmitting messages from mind to mind, gives permanence to ideas: The best thoughts, the profoundest philosophy, the most potent pleas, eventually are printed on paper through the use of type. In serving the buyer of printing and advertising space, type is a necessary tool to the printer and typographer.

The Monotype user has at his disposal the resources of an almost inexhaustible storehouse of type. In the Monotype matrix magazine, or diecase, he has room for 225 matrices. These may be made up of an infinite variety of combinations of light and bold-face roman, italies and small caps, with special characters to meet the requirements of the work in hand.

He has access to a vast assortment of type faces, including literally hundreds of different designs—drawn by Frederic W. Goudy, Sol Hess and other well-known masters of letter design, as well as many desirable and useful foundry faces.

The Monotype user can place at the command of the buyer of printing and advertising space not only the economic advantages of machine typesetting as applied to sizes from 4 to 18 point, but he can do so without sacrificing any of the superior features inherent in the use of single type.

His resources include all characters in almost every printed language, with thousands of signs, symbols, accents, reference marks, fractions and other special characters. Whatever the nature of the work to be done may demand, the Monotype user has it or can provide it.

THE WORLD OF TYPE IS HIS!

The same Monotype which sets type in justified lines from 4 to 18 point may also be equipped to cast type in all sizes up to 36 point for hand composition, and to make leads and slugs in sizes from 2 to 12 point. The Monotype Giant Caster makes type from 14 to 72 point.

Every Printer or Typographer who is building his business on the solid foundation of satisfactory service MUST be interested in learning how a Monotype can help him. NO OBLIGATION WILL BE INCURRED WHEN YOU WRITE TO US FOR INFORMATION.

LANSTON MONOTYPE MACHINE COMPANY MONOTYPE BLDG., TWENTY-FOURTH AT LOCUST, PHILADELPHIA, PA.

Composed in Monotype Bodoni Family



New Baby is doing fine!

ALL the care of fond parents is being lavished on ATF's new press now in production. Every feature pressmen said they wanted,* every detail that will enable you as owner to turn out work more profitably is being incorporated. The result will be a valuable addition, without conflict, to the present Kelly line . . . and mark a new era in the graphic arts. You will be invited to see it in the near future at your local ATF Branch.

Watch

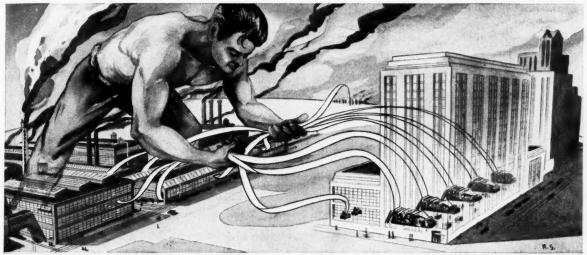
for the press

the pressmen OKayed!

*In ATF's Ideal Press Contest, September 15 to October 24, 1938

AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth, N. J. · Branches in Principal Cities



A GIANT IN THE HOUSE OF PAPER

FIVE YEARS AGO, Consolidated Water Power & Paper Company of Wisconsin Rapids, Wis., inaugurated its research program with the definite purpose of producing coated papers at astonishingly low cost. The result was its amazing invention which revolutionized the making of coated paper.

FOUR YEARS AGO, when Consolidated Coated Papers were placed on the market, ancient customs, traditional prices and classifications began to give way under the influence of this new discovery, producing higher quality printing at low cost.

WITHIN THREE YEARS, Consolidated's coating invention, patented in all important foreign countries, has been licensed to the largest paper manufacturing companies in eleven European nations.

within two years, this amazing invention has made possible LIFE'S spectacular success as the only American weekly magazine of large circulation to produce distinctive printing and rare beauty of page illustration at high speed on coated paper.

WITHIN ONE YEAR, hundreds of other well-known magazines have adopted Consolidated Coated Papers with enthusiastic satisfaction over quality printing at low paper costs. Likewise have national advertisers enlarged their use of coated paper for sales literature without being penalized by the traditional high price schedules of coated paper.

SO TODAY, the "Giant In the House of Paper" has become the popular "Giant In the House of Printing"—welcomed by printers and advertisers everywhere.

Consolidated Coated Papers have given the greatest stimulus to the use of coated paper for more quality printing that this country has experienced. No longer is the use of coated paper for fine printing limited because of high prices based on the use of antiquated manufacturing processes.

WII 02

The coated paper price schedule has for years penalized the printer who desired to raise his printing quality by buying coated paper. Also the coated price schedule has forced advertisers to restrict their desired use of pictorial treatments.

Publishers, because of high coated paper prices, have been obliged to furnish their treasured illustrations and reading material on uncoated paper to subscribers, while in the same issue they have used inserts on coated paper because better reproduction was demanded by advertisers.

The following Consolidated Coated Paper brands are a great boon to paper buyers—beneficent alike to every printer, advertiser and publisher:

PRODUCTION GLOSS COATED

A fully **coated** paper with all the qualities of fine coated paper, brilliant blue-white color, lustrous coated feel and appearance, complete smoothnesss of surface—with the ability to give a bright, sharp definition of fine screen half-tone in monotone or color. Low price is possible by revolutionary patented coating process used in manufacture.

PRODUCTION COATED E. F.

A coated English Finish paper, adding the unquestioned superior printing qualities of coated paper, but maintaining all the desirable features of an English Finish sheet, including press performance and economical price. Like every true coated paper, it preserves brilliance of printing inks in a manner which uncoated paper cannot approach.

ROTAFILM

A coated paper for rotagravure printing. Its coated surface gives new brilliance and improved quality to gravure printing and increases the drawing power of catalogs, broadsides and publications printed by this process. ROTAFILM'S coated feel and rich appearance give unusual distinction in comparison with uncoated gravure papers.

FREE

Beautiful new SAMPLE BOOK printed in colors on Production Gloss Coated and Production Coated E. F.—ask your paper merchant or write direct to:

CONSOLIDATED WATER POWER & PAPER CO.

General Offices: Wisconsin Rapids, Wisconsin

Sales Offices: 135 South La Salle Street, Chicago

CONSOLIDATED COATED PAPERS



He hasn't a chance. The "offset bug" has been tracked, cornered and downed. And once overcome with DeVilbiss Spray Equipment, he will never raise his ugly head again!

HIS CAREER OF WASTEFUL SMUDGE!

It's a simple trap, but a sure one! Merely install a DeVilbiss Outfit on your press—it's quick and easy to do—and you are rid of offsetting forever! Then—clean press sheets—presses running at full speed—legitimate profits saved!

Whatever your pressroom equipment, we have an outfit suited exactly to your needs. Write for details . . . The DeVilbiss Company, Toledo, Ohio.

Equipment licensed for use under U. S. Patent No. 2,078,790

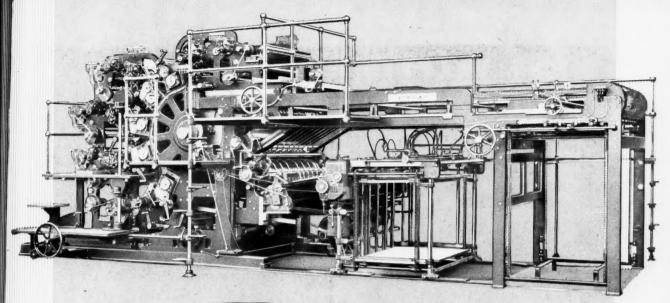


DE VILBISS SPRAY SYSTEMS

ELIMINATE: OFFSETTING, SLIP-SHEETING, RACKING, INK-DOCTORING, LOST RUNNING TIME.







COMMERCIAL PRINTING

A fifth color for commercial printing (in addition to four-color process) has definite selling advantages to the printer. It makes it possible to offer customers a fifth impression, for any desirable purpose, at a very moderate extra cost. For example: (1) The use of metallic inks in addition to four-color process. (2) The use of a special color not obtainable by means of process work. (3) Where plates of the same color must be printed close together, with no margins for lock-up, one of the plates can be placed on the fifth plate cylinder. • Several sizes of Cottrell Five-Color Presses are available—25x38, 32x45, 38x50, and 50x72, all of which will accommodate over-size forms and sheets. With speeds on the smaller machines up to 5000 five-color sheets an hour, the net production of these Cottrell Presses is ordinarily greater than the running speed of any other press that will handle the same kind of work. Then, too, you have the advantage of printing all five colors in one operation—insuring accurate register, with minimum waste—plus the unsurpassed brilliance which is characteristic of Cottrell color printing. • Write for detailed information about Cottrell Four- and Five-Color Rotary Presses.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK: 25 EAST 26TH STREET • CHICAGO: 332 SOUTH MICHIGAN AVENUE CLAYBOURN DIVISION: 3713 NORTH HUMBOLDT AVENUE, MILWAUKEE, WISCONSIN SMYTH-HORNE, LTD., 1-3, BALDWINS PLACE, GRAY'S INN ROAD, LONDON, E. C. 1

COTTRELL

MODERN PRINTING METHODS REQUIRE MODERN EQUIPMENT

Obsolete printing presses will never increase in market value and will be a constant drain on the financial resources of any printer.

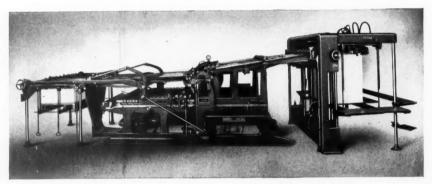
Modern MIEHLE AUTOMATIC UNITS

- Reduce maintenance charges
- Increase your daily production
- Give you Stream Feeding
- Put you in position to produce better color work
- Give you a better chance to compete in today's markets
- Help you make money

MIEHLE Single Color Automatic Units. Three sizes, maximum sheets from 28 x 40½ to 41½ x 56 inches.

MIEHLE Two Color Automatic Units. Two sizes, maximum sheets $27 \times 40 \frac{1}{2}$ and $32 \times 45 \frac{1}{2}$ inches.

Motored by KIMBLE



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MIEHLE 56 SINGLE COLOR AUTOMATIC UNIT

MIEHLE PRINTING PRESS & MFG. CO.

CHICAGO NEW YORK SALES OFFICES IN PRINCIPAL CITIES

IT PAYS TO PRINT IT ON A MIEHLE



FOR Strength SPECIFY

•Wytek is a tough bond.
Tough for rough usage
and long life. Tough to
beat in economy. Specify it for business forms,
catalog pages, low-cost
letterheads. Write for
samples and test sheets.





WYTEK SALES COMPANY

MAIN OFFICE - - - DAYTON, OHIO

Sales agent for all Wytek printing papers, including: Wytek Bond, Wytek Ledger, Wytek Offset, Wytek Cover

FAMOUS

FOR

STRENGTH

This New 28 x 44 Inch Model "Double M" **CLEVELAND FOLDER**

Gives You the Opportunity to Replace Your Old Model "B" with a Larger, Faster, More Versatile and More Profitable **Folding Machine**

Larger...

With so much of your work specifying bleed edges, you are often required to use extra size sheets for printing, folding and binding.

The new 28 x 44" Cleveland "Double M" provides for folding full size sheets from the new 28 x 41" high speed presses that have become so popular for printing bleed sheets slightly larger than 25 x 38" to allow for trim. It also accommodates half-sheets from the widely-used 42 x 56" offset and letter presses, when maximum size sheets are run work-and-turn and slit.

The 28" width of the "Double M" also permits folding of signatures in two, three, or four parallel folds up to 28" in length, the maximum size of two or more up signatures that can be stitched on nearly all of the gang stitchers.

The second, third and fourth plates in the parallel section of the "Double M" are deeper than those of the Model "B", thus providing for folding of larger signatures on many impositions. This is one of the most valuable features of the new "Double M".

Faster . . .

The folding rollers of the "Double M" have a surface speed up to 325 feet per minute, as compared with the well-known 200 feet per minute on the Model "B"a 50% increase in speed. This increased production at no extra labor cost materially increases profits for every running hour.

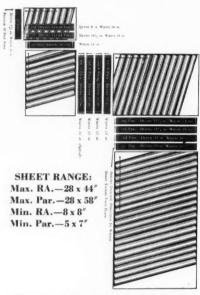


Diagram of "Double M" Fold Plates

More Versatile . . .

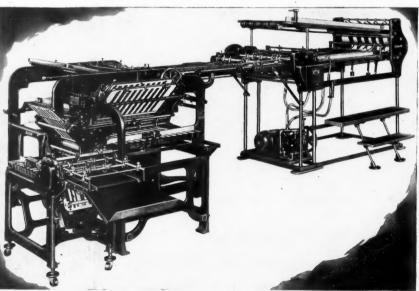
The "Double M" has three folding plates in the first right angle section - four, if you require them. (The old Model "B" has only one folding plate in this section.)

These additional plates, combined with the deeper plates in the parallel section, give you many new, practical folds. in addition to the larger signature sizes on many Model "B" folds.

Much of your folding is completed in two sections of the "Double M" as compared with three or four sections on the old Model "B". The saving in setting time, and higher speeds at which these jobs can be run, make an extra addition to your profits.

Do you know that the "Double M" will fold 16 page signatures up to 11 x 14", and 32-page signatures up to 7 x 11", from sheets imposed for the Dexter Jobbers, using the same guide edges? And at higher speeds?

These are only some of the high-lights of the "Double M". Ask for circular which will give you more detailed information.



CLEVELAND "DOUBLE M" FOLDER 5 x 7"-28 x 44-58" SHEET SIZES

Dexter Folder Company, Pearl River, New York

BORROW THE WISDOM OF OFFSET EXPERIENCE

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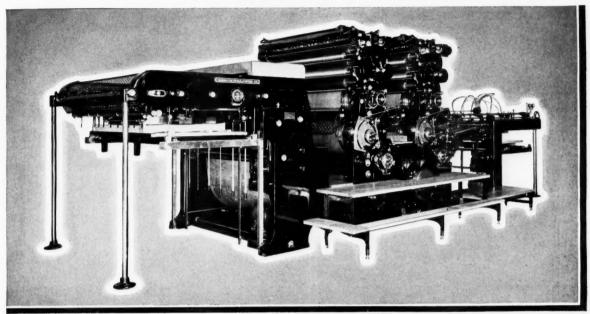
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• Let the skill of Harris engineers and craftsmen furnish the sources of profit in the pressroom. There are valid reasons for Harris leadership, and that leadership should be the key to your choice of Offset equipment.

In every Harris Offset Press there is Harris undivided responsibility reflected in dependable equipment that turns out a maximum number of high quality saleable sheets hour after hour.



HARRIS = SEYBOLD = POTTER = COMPANY

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 E. 71st Street, Cleveland, Ohio. • Harris Sales Offices: New York, 330 W. 42nd Street; Chicago, 343 S. Dearborn Street; Dayton, 819 Washington Street; San Francisco, 420 Market Street. • Factories: Cleveland, Dayton

PERMANENT ANSWER



TO THE PAPER SAMPLE PROBLEM

One of the great advantages of the printer, agency, artist or advertiser who owns a Beckett Perpetual Auto-file is the permanence of the free service that goes with it. You need never be without a complete and immediately accessible supply of sample and dummy sheets.

The 297 dummy sheets, 9" x 12" (after folding) include Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text, Tweed Text, Beckett Offset and Beckett Brilliant White Opaque. A separate drawer also contains complete sample books of all lines, a list of distributors and a Beckett Color Finder.

The compactness and beauty of the steel cabinet make it an ornament to any office. It is 19 inches high, $14\frac{1}{2}$ inches wide and $10\frac{1}{2}$ inches deep. Handsomely finished in maroon and gold.

Hundreds of users have written enthusiastically proclaiming the Beckett Perpetual Auto-file as the most revolutionary convenience in the paper trade.

The Auto-file, with free service, is offered to printers, artists, engravers, advertising men and agencies at the nominal price of \$5.00. If it does not satisfy you we will refund your money.

TH

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

- Copyright, 1939, By The Beckett Paper Co. -



of Perisphere @ New York World's Fair 1939.

RENGTH

Specify Maxopaque for maximum opacity without extra weight . . . for character with economy ... for exceptional strength and whiteness. It offers new and profitable opportunities for either letterpress or offset. • Write for samples. Maxopaque is available in a large variety of sizes and weights in both English finish and Vellum finish.

Also manufacturers of rag-content Correct Bond

DAYTON OHIO AETNA PAPER COMPANY

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Baskerville and 9 point Garamond Bold No. 3

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Bodoni and Poster Bodoni

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Bookman and Metroblack No. 2 with Italic

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Caslon Old Face and Cloister Bold

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, bold face and bold italic.

10 point Memphis Light and Memphis Bold

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, bold face and bold italic.

10 point Metroblack No. 2 with Italic and Metrolite No. 2 with Italic

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Scotch and Bodoni Bold

The Mixer Linotype assembles matrices from any two adjacent magazines in the same line, and the matrices will be automatically distributed. Roman, italic, SMALL CAPS, bold face and bold italic.

10 point Textype and Memphis Bold



Mixing causes no break in operating tempo if you mix the modern way . . . by key. Set mixed matter at the speed of straight matter! Change from one face to another with only a split-second pause! Key mixing is a feature of both Linotype Blue Streak Mixers, models 29 and 30. If you've saved time with the old lever mixers, you can save still more time with these new key mixers. If you've never enjoyed the advantages of continuous distribution, see it at its best in these Blue Streak models. Mix from adjoining magazines by touching a key with action as light as a letter key . . . as fast as the drop of a mat. One key for main magazines . . . one key for auxiliaries, both conveniently located. It's another important advantage, exclusive on the Linotype.

Mergenthaler Linotype Company

Memphis Extra Bold, Medium and indicated faces



I Believe in America

In a topsy-turvy world where dictators glare at us from the pages of magazines and shout at us over the radio;

In a world sick with isms and propaganda from pink to scarlet,

I, as a plain citizen of these United States, wish to reaffirm my faith in democracy. I believe in America.

America where a humble immigrant boy from Scotland could become a Steel Master;

America where a plain mechanic could become an Industrial Giant;

America where a telegraph operator could become the Genius Who Lighted the World;

America where a lanky, homely lad, born in a log cabin, could become the Leader of a Free People;

America where a man can stretch himself and grow:

America where life is an adventure and the sky is the limit;

America where the sun of inspiration and encouragement shines on men:

America where the individual counts most and human personality is supreme.

I believe in America!

America where a man need defer to no tyrants, be servile to none, and can look the world courageously in the eye;

America where a man can stand on a soap box and say his say without facing a firing squad at dawn;

America where we can laugh out loud at our leaders without being led away to a prison cell;

America where we can sleep in peace without fear of awakening to the cannon roar and marching feet of an invading army!

America where a man can freely worship the God of his fathers or find God in his own way amid the singing streams and whispering trees of the great outdoors.

I believe in America!

America where we progress through evolution, not revolution;

America where creative thinkers and earnest workers are building a brave new world in which to live;

America where achievement is written in steel and stone and growing things; towering skyscrapers, inspiring cathedrals, gigantic bridges, modern hospitals, beautiful parks, research laboratories and halls of learning;

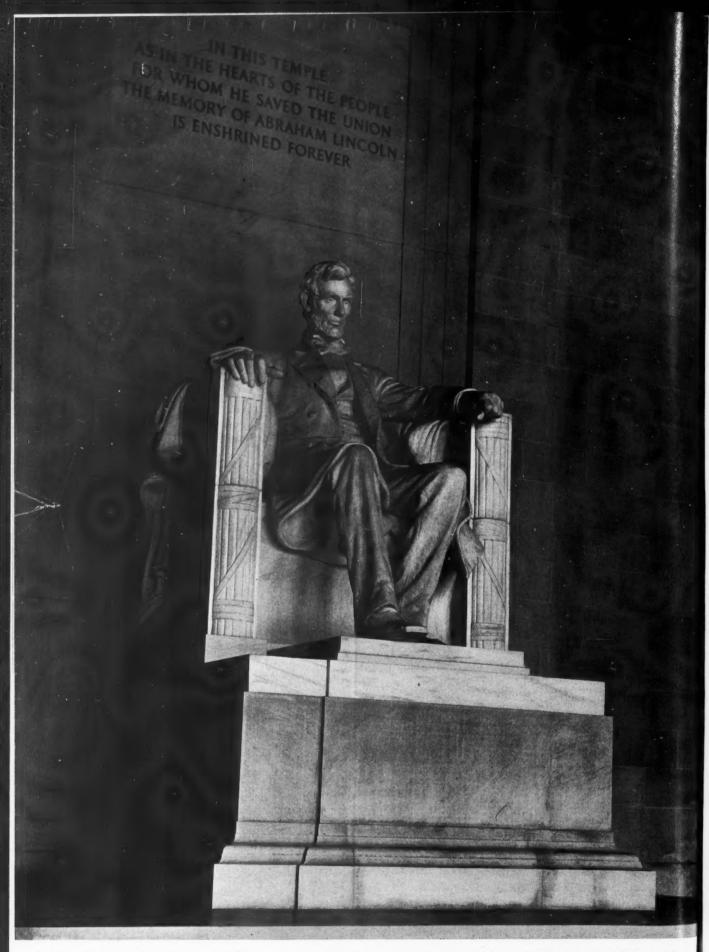
America where new horizons of opportunity beckon men who possess the pioneering spirit;

America where men may dream great dreams and make those dreams come true:

America where the upward march of man has but begun!

I believe in America!

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A noble subject and a beautifully made halftone plate provide the interest in our frontispiece this month. The plate was made by, and is shown here through the courtesy of, Gatchel & Manning, Incorporated, photoengraver, Philadelphia. The subject itself needs no comment

Inland Printer

February, 1939, Volume 102, Number 5

Established 1883 . J. L. Frazier, Editor

LOCAL PRINTERS VERSUS G. P. O.

If commercial printers are to get any Government printing, present regulations will have to be changed.

Here are letters indicating that printers are beginning to wake up to the need for taking definite action

THE EDITORIAL in the December issue of THE INLAND PRINTER • on "Decentralize Government Printing," calling for expressions of opinion from other printers, brought forth many expressions of commendation. Not only do our correspondents approve heartily of the sentiments and the arguments in the editorial, but they advance further arguments and volunteer to do what they can towards obtaining a change in the law and regulations permitting decentralization of Government printing used in state and regional Government agencies. It is pointed out by some of them that the time is opportune for carrying out such a policy, particularly in connection with the expenditures of the Works Progress Administration.

 The Leading Busin ss and Technical Journal in Printing and Allied Trades

It is the function of the W. P. A. to create work throughout widely distributed areas and to distribute W. P. A. funds as wages and purchasing power among as many otherwise unemployed persons as possible. Some of our correspondents charge the Government with inconsistency in that it forces the officials of a half-hundred state offices and of scores of regional offices to depend upon the Government printing office at Washington for all printing supplies, while other forms of supplies and services needed by those same offices are purchased in the open local market at the present time.

It is a matter of common knowledge that when local and regional Government offices have to resort to the red tape of ordering their printing from Washington, they are greatly inconvenienced, and the Government business is greatly handicapped by the inevitable delays caused by belated shipments or by partial shipments or by errors in shipments. The public services are too often interrupted and proven inefficient by the additional correspondence, additional expense, and loss of time. If it were possible to arrive at the actual cost of Government printing (and it is not, because a real cost system such as commercial printers keep is unknown in Government bureaus*) and if these extra expenses were added to the Government's costs, the so-called savings of the Government by doing its own printing would probably resolve into actual overcharges and losses compared with prices obtained by competitive bidding of commercial plants.

A typical letter to the editor comes from State Senator A. B. Hirschfeld, himself a printer of Denver, Colorado:

"The editorial, 'Decentralize Government Printing,' in your December issue, discusses a subject of dollars-and-cents interest to commercial printing plants.

"If employing printers would wake up and take concerted action through their Congressmen, I am sure something then could be accomplished that would increase the total volume of printing done by the industry outside of the Government Printing Office.

"Under a rather wide and liberal interpretation of the present law, all Government printing is compelled to be done at the Government Printing Office. If commercial printers are to get any Government printing the law will have to be changed.

"This is a live subject, worthy of immediate and concentrated attention from every organization of printing employers and employes in the country. I hope you will be able to bring about some quick, concerted action. It takes persistent pressure to get results in Washington—words and wishes won't do."

Senator Hirschfeld also encloses a copy of a letter he wrote to Hon. Harry L. Hopkins, Administrator, Works Progress Administration, Washington, D. C., which gives all the arguments why printing for local W. P. A. offices and other Federal Government departments and offices should be awarded to local printers on competitive bidding. His letter:

"Dear Mr. Hopkins: This letter contains a suggestion for enabling the W. P. A. to create more diversified employment and consumer purchasing power, for every dollar expended.

"The regional W. P. A. offices use large quantities of printing. Under present regulations this printing must

^{*}The Government does not take into consideration taxes, rent, insurance, and other items of expense in computing costs. . . . See note on G.P.O., page 73, this issue.

all be done in Washington. The result is additional employment for printing workmen in Washington, which employment is badly needed by local printing workmen all over the country.

"Just this week a young printer of my acquaintance left here, where he could not get work, to go to Washington to take a job in the Government Printing Office, where there is a surplus of work and a shortage of workmen.

"This centralization of prosperity in Washington—at the expense of the country as a whole—is contrary to the spirit of W. P. A. and the purpose of the whole administration revival program.

"Not only the money spent on W. P. A. projects themselves, but also the money spent in administering the W. P. A., should so far as possible be spread over the country, where it will do the widest good.

"In addition to that important angle, it is not practicable to have all printing for these scattered offices done in Washington. The Government Printing Office pays freight on paper from the mills to Washington, and then has to pay freight again on the paper in the form of printed matter when it is shipped from Washington to distant cities. Furthermore, as the appropriation allotments of the regional W. P. A. offices are charged by the Government with the cost of their office forms, even when printed by the G. P. O., it is obvious that part of the money allotted to a certain section of the country is not all spent in that section, but is spent in Washington for printing. Why should not this portion of the work be done by local printers under a competitive bidding system?

"Some of the regular bureaus of the Government, such as the Reclamation bureau, do follow such an enlightened policy. There is even more reason why the same practice should be followed by the Government's temporary depression-fighting, employment-creating agencies, such as W. P. A. There is a definite need for work.

"If the Government is going to take the position that it will itself perform all the services and manufacture all the articles which, through misleading and incomplete bookkeeping, it claims it can do more economically than private business, there will be few things left for any private citizen to sell to the Government.

"Employing printers, who, like other business men, are taxed to provide funds for the W. P. A., should have an opportunity to earn some of their tax money by doing the printing their tax contributions make possible. They should not be forced to contribute to create business for the Government Printing Office, and employment for Washington workers, when workmen in their own localities are out of jobs and being supported by public funds."

Another correspondent, who claims to have helped other good causes needing assistance, such as the one here considered, writes as follows:

"So more power to The Inland Printer! It has nailed a noble pennant to its masthead! Here is a real opportunity for employing printers' organizations and printing labor unions all over the country to go down the line with their Senators and Congressmen to get the law changed so that local Government printing can be done in local commercial plants on "In the meanwhile, Mr. Editor, keep up the good work until you have succeeded in crystalizing the sentiment of printers and their organizations and their local civic bodies, and I believe Congress will see the wisdom of changing the laws."

The Chicago Graphic Arts Federation, in its house-organ, *The Galley Proof*, recently published the following comment on this question of decentralization, which was copied by a number of other local printers-association bulletins:

"Although many other industries may benefit from the tremendous lendand-spend program of the present Federal administration, as far as printers are concerned we are confronted with a peculiar situation.

"The natural result of any Governmental spending program designed to stimulate general business activities should be a very large increase in the

Private Plant Adds to Printer's Problems

To the Editor: Referring to your article in the December issue of The Inland Printer, concerning Government printing, I wish to say that I am heartily in accord with the stand you have taken. However, it seems to me that you did not go far enough with your criticism.

It is not only the work done in Washington that is an injustice to local printing concerns, but also the work done in private plants run by Government agencies.

For some time, our firm and one or two others enjoyed a very nice business with Federal banks. When some branches were organized, we printed practically all of the original orders and many repeat orders. This work was all done on a cost-plus basis (we use a recognized cost system), and we were highly complimented on

the quality, service, and price by the Government organizer.

Then the inevitable purchasing agent came into the picture, getting bids from the chiseling Tom and Dick and Harry; and then a private plant was installed. Now a great deal of the work is done by cheap female labor using poor substitutes for printing. Some of the work is passable, but a lot of it is not what a Government like ours stands for. Union workmen have been displaced, purchasing power has been reduced, W.P.A. gaining a workman or two, and all making a fellow wonder WHY? Uncle Sam wants Social Security contributions and income taxes, and then chisels on the fellow who would like to pay if given a chance. There is an injustice here to be removed .- JOHN DOE.

bids in the same manner that other business men sell supplies to the Government and other customers.

"You know, there is nothing a Senator or Congressman likes so much as to get a 'letter from home.' If local printers feel that a portion of Government printing would help the printing business in their community, let them get behind this movement and see that their Senators and Congressmen 'get a letter from home' on the subject.

amount of printing used by the Federal Government, including its various departments, bureaus, agencies, commissions, and investigating bodies. And it would naturally follow that this increased volume of printing should be available to the commercial printers of the nation in order that they too may benefit from Government-promoted prosperity. Unfortunately, however, most of this work will be handled through the expanded facilities

of the Government Printing Office, and thereby depriving the commercial printing industry of an increased volume of business to which the fifth largest industry of the nation, with 38,000 establishments, is entitled.

"While it is possibly self-evident why the printing requirements of the Federal Government make it necessary to operate a large printing plant in Washington, D. C., it is difficult to understand why some arrangement is not made to make available to the commercial printers of the country the tremendous increased volume of printing resulting from emergency measures inaugurated by the present administration.

"A general investigation on the entire subject of Government printing would appear to be very much in order, and possibly a comparison of cost of producing printing in the Government Printing Office, with prices at which the Government could purchase much of this printing on the outside, would prove enlightening to all concerned in the matter.

"The printing industry of the country could certainly use to advantage an additional volume of printing. Other industries are not at all backward in protecting their interests."

The printers of the United States in these few expressions have a partial cross-section of the sentiment prevailing among them. It is highly essential that this sentiment be crystalized, as has been suggested, into one forceful movement to have laws and regulations so changed that the welfare of the country may be better served by the decentralization of Government printing. The movement towards this has been well started. Every printer, both employer and employe, and every printers' organization, of both employers and employes, is vitally interested in *spreading* of Government printing, and should get squarely behind it. THE INLAND PRINTER wants the written expression of all who are for the movement, and, in turn, pledges its influence and effort, along with all others, towards the achievement of so worthy a cause in behalf of all taxpayers and towards the betterment of the industry.

Let us have your letters, and copies of your letters and resolutions to your Senators and Representatives. A simultaneous movement in the forty-eight states in this direction is sure to make an effective impression and eventually secure our objective.

Flames Destroy Goudy's Mill-Workshop; Priceless Relics and Rare Equipment Lost



A fund to enable Mr. Goudy to carry on his work is being raised; printing trade papers join in the collecting and acknowledging of checks, which should be made out to Mr. Goudy personally . . . The following account by Meyer Berger appeared in the New York Times, January 27, and is reprinted here by permission of the Times

M ARLBORO-ON-HUDSON, New York, January 26.—The 150-year-old water mill converted into a workshop sixteen years ago by Frederic William Goudy, the type designer, burned to the ground before dawn today with all its treasures.

The fire started between 4:30 and 5 a.m. Mr. Goudy was awakened by a pounding at the door of Deepdene, his home, 150 feet from the mill. He looked from his bedroom window, saw the light against the paling sky and

thought the flames came from a house behind the mill.

"Then the glare burst from the west end of the mill," he related tonight, "and I realized it was the workshop that was on fire."

The shock was so great that the white-haired type designer first put his cold shoes on his naked feet and tried to draw his socks over the shoes. When he stood in the bitter morning blast with Frederic, his son, the old water mill was a crackling mass.

The volunteer firemen came, but as fast as they pumped water from the ice-covered brook it froze. The designer's daughter-in-law tried to run toward the building in a desperate attempt to save some of the precious drawings and matrices, but the hot breath of the flames drove her back down the slope.

By 9 a.m. the mill was a smoking ruin coated with ice; a black skeleton covered with icicles. Gone with it were seventy-five or more original type designs and matrices of the 107 type faces designed by the master.

"They were the soul of my foundry," he murmured.

Also destroyed in the fire was the press on which the great English printer, William Morris, got out the Kelmscott "Chaucer"; the specially made precision instruments with which Mr. Goudy created his masterpieces; all the original type and the patterns for recasting. All these were just so much fused metal.

Mr. Goudy turned away from the ruins to keep an engagement at the Grolier Club in New York City. He said to his son: "Forty years of work gone in smoke in a few hours," and went into the house to pack.

Tonight he seemed to take the loss philosophically.

"It's not really all gone in smoke," he reflected. "The effect of my work, its influence on printing and typography cannot be destroyed." Later, however, he added somewhat sadly:

"I should have been able to retire ten years ago, but printers are fickle people. They were appreciative, but they paid with acclaim."

It would be impossible, he said, to estimate the actual value of the treasures that were destroyed in the fire. Most of them can never be replaced, though certain of his type creations will be perpetuated by the monotype. He estimated that a nominal figure for the designs might come to around \$30,000.

"You can't measure hours and love in terms of money," he said.

There was some insurance on the workshop, but hardly sufficient to cover one-tenth of actual material loss.

"And at that," said Mr. Goudy, "I'm not sure I can get at the insurance policy. It was in the workshop basement in a safe that may not be fire-proof."

He recalled that fire, once before, destroyed his presses and much of his handiwork. This was in 1908 when he had his plant in New York City on the twelfth floor of the Parker Building at Nineteenth Street and Fourth Avenue. It was known then, as now, as The Village Press.

The old mill was originally built around 1790, as nearly as the designer could figure it out. It was taken over in 1811 by one Buckley, a weaver from Newburgh, six miles south of Marlboro. He manufactured brown cotton cloth, broadcloth, and some satin. Like Mr. Goudy, he was a super-craftsman and won an award for his work from the American Institute in 1831.

The mill functioned until 1861, its enormous water wheel driven by the rushing brook at the bottom of the slope on which it stood. On the brook side it was four stories high, and the Goudy workshop looked down into the sparkling stream from a height of sixty feet. The type foundry was in the basement.

Late last July Mr. Goudy had completed the 107th in his series of type faces that more or less revolutionized printing in the United States and, to a large extent, abroad. The last design was for the exclusive use of the University of California; like the rest, it was outstanding for its simple strength and beauty.

For previous work, including his universally used Kennerly, Forum, Deepdene, Goudy Old Style, and Garamond, Mr. Goudy had won international applause. He was called the Cellini of this era and was the only printer who ever carried the printing process from the original design to the printed book without outside help.

This, as often pointed out, was all the more remarkable because he did not learn the technique and mechanics of type manufacture until he was 61 years old. He will be 75 on March 8.

Tonight he leaned forward with his unruly white forelock touching his glittering steel-rimmed spectacles, and smiled a bit when asked whether he intended to start all over.

"I don't see much of anything I can do," he finally said, "unless someone is foolish enough to commission a new type. I could do the drawings and have them reproduced elsewhere."

He excused himself to keep his dinner date.

PRINT NEWS HALFTONE IN COLOR

THE CHICAGO Tribune printed in its news columns on January 7, 1939, an 8-by-10-inch halftone showing the new United States army uniform in natural colors. It is a satisfactory illustration, revealing the slate blue of the cloth, the khaki color of the leggings, and the flesh color of the soldiers. It is claimed that this is the first news halftone in color, the time required for its production being but eight hours, one working day-eight hours from the time the soldiers posed in the Tribune studio until the picture was being printed in the paper at 50,000 copies an hour. It is something of an historic event in illustrated journalism, in my opinion.

I was asked by THE INLAND PRINTER to comment on this achievement, because, in 1894, I had called on R. M. Hoe, the printing-press builder, in New York City to show him proofs of a method I had devised for printing newspaper halftones in color. The incident is told here for the first time.

Mr. Hoe was enthusiastic over the proofs shown him and said: "Mr. Hearst needs you badly. We are now building a \$95,000 daily newspaper color press for him and he wants plates for it." I saw Mr. Palmer, Mr. Hearst's business manager, who asked my price for a set of color plates from copy they would furnish. I said \$500. The price was right, and the art manager handed me a watercolor.

In a week I was back with proofs on news-print. It took me a week because I had to do every bit of the work myself. The art manager, however, was pleased with the proofs. (There is one before me as I write.)

But what were the results on the new press? As Charley McCarthy would say, "They were definitely a mess, Mr. Bergen." My old boss, Bennett, ordered several sets of plates from me the following month. With the stereotyping, curving of the plates, even electros, and the presses of that time, register was impossible.

Color photography today is actually ahead of the equipment required to put it to work in news illustration. The Chicago *Tribune* has had the enterprise to push ahead in this field, just as it did with rotagravure in colors, and it is to be congratulated.

-Stephen H. Horgan.

FINDS REAL CREATIVE PRINTING

Not gadgets, not tricky folders, but a careful study of the customer's product and market, backed by sound printing production. That's "creative" selling! Two instances of it are here described • By EARL AVERY

REATIVE PRINTING is a term lightly tossed around in the printing industry. Maybe it would be instructive to examine a couple of concrete cases.

"Here's your dummy, Bob," said Tom, the printing salesman, walking into his customer's office bright and early one morning. And, as Bob examined the dummy critically, Tom continued: "I stayed up half the night with our art department to get that finished on time. I stood by so I could give them any details they might need."

It was quite an elaborate dummy—an eight-page booklet completely laid out in three colors, with a die-cut front cover which carried the reader right inside to page one. Numerous thumbnail drawings and decorations had been inserted here and there by the artist—"to put some 'umph' into the piece," as Tom told Bob. Bob's general approval was obvious.

He and Tom were old business friends. Tom usually knew what Bob wanted; he gave his company splendid service and saw to it that billings were reasonable. Bob, as advertising manager of a medium-sized, middle-western refinery which had recently acquired a string of service stations, was up to his neck in work most of the time, and he was glad that Tom understood the set-up as well as he did. His gratefulness for Tom's help manifested itself in his willingness to turn over the bulk of his printing to the firm which Tom represented.

They discussed general costs for a few minutes, then Bob said, "Now as soon as I write the copy for this booklet and present the complete picture to the bosses, we'll get into production."

Tom thanked Bob and went on his way feeling like selling a million catalogs to somebody. This particular job had been created through a definite need on the part of the refining company. Its new string of service stations demanded some sort of a mailing piece to announce the new management and the new services to potential and old customers. So Bob had called Tom, told him what he wanted to do, then left the rest up to Tom. And Tom and

his firm went to town for Bob's refining company, practically creating the booklet.

In due time the new booklets were printed and mailed to a list of all the automobile owners in the two towns in which the service stations were located. Tom made a good commission, and Bob was glad that he was hooked up with a printer who knew his wants and relieved him of a lot of detail.

Meanwhile, a similar occurrence took place in a western state. Here, however, the refining company had operated a string of service stations for several years, and had only recently determined to do some of its promotional work by direct mail.

Bruce Jordan was the advertising manager, and he had done a lot of business with Charley Dean, the Perfecto Printing Company's salesman. Bruce knew that Charley's ideas were sound, and so he called him in to discuss tentative plans for the campaign. A half-hour's conversation gave Charley the general idea of what the refining company wanted to accomplish. Dummies and layouts were indicated, "something to get started on."

Dean's association with the refiner had given him a fairly good insight into the company's working policies,

YPE— is like paint—
cold, meaningless material. Give
an artist a brush and mere colors
become a masterpiece. Give a
typographer copy—and type becomes a living, speaking voice
that commands attention and tells
your story in a forceful and convincing manner. When you plan
your next catalog, booklet, or
broadside, let us show you how we
have handled the requirements of
hundreds of other Detroit firms.

Heitman-Garand Company, Detroit, used this copy recently in The Adcrafter, of that city

and for a long time he had been developing a plan that he now had an opportunity to put into operation. The only cost would be his own time.

He drove out to one of the refiner's service stations, parked his car alongside, and sat there for the balance of the day, writing down the license number of every car that stopped in the station for service.

The next day he went over to the city hall, where he got the names and addresses of the automobile owners. Checking his list, he found that out of eighty cars that had stopped there while he was present, sixty-two of them came from a distance within ten blocks of the station; the balance were from other parts of town.

He drove back, then, to the neighborhood in which the station was located and made a brief survey of the five blocks nearest the station, and found that out of fifty homes at which he stopped, thirty had cars, and that ten of the thirty had used the service station. From these facts he surmised that there was a potential mark of 250 customers for that particular station, but that probably not more than eighty were patronizing it.

There were eight stations in the refiner's chain; and therefore, reasoned Charley, his estimates on his sample survey should show a potential of 2,000 steady customers for the chain—2,000 car owners who lived within a reasonable distance of the eight stations, and who should be induced to use them at least once a week. Five hundred or so were probably making an occasional visit.

When Dean presented his findings to Bruce Jordan, Bruce was willing to base his entire campaign on the theory, which would have netted a nice order for the Perfecto Printing Company. But Charley suggested a more thorough survey first; and then, after it had been made, persuaded his customer to make a few tests, instead of a complete campaign.

A series of post cards went out to the area around one station. At the same time, a few letters with a four-page folder enclosed were developed for

another station. When the results of the tests were tabulated, a final combination of both was decided upon.

Now the returns to Charley and the Perfecto Printing Company, for the effort involved, were not as large for the entire campaign as were those that Tom, working with the refining company back in the Mid-West, had received from the single order for the eight-page booklet. But the western refiner's campaign was the more profitable; and, in the long run, he spent far more money for printing.

Both of the above cases are fictitious. They are offered as examples of creative printing.

Is creative printing the development of a gadget, a die-cut mailing piece, a tricky blotter, a colorful booklet, cleverly handled, smartly designed, and offered to a prospective customer as a "swell idea for you-brand new-it'll catch your client's eye-," and so on?

Or is creative printing the thoughtful contemplation of a client's problems, a reasonably thorough study of his product and his market, a definite understanding of what he is trying to accomplish, followed by a recommendation that he use certain types of printed material, and a logical reason for their use?

Is creative printing an ability to turn down an order when conditions do not warrant its use?

Is creative printing the business of doing just what an advertising agency does? Is it stepping on an advertising agency's toes, as is sometimes claimed?

The printer who ferrets out facts, who goes beyond the customer's idea and applies sound merchandising principles to the construction of his suggestions is, in reality, doing the advertising agency a favor. For, if he is working with a client who has not yet grown to the point of agency guidance, he is grooming that client for his future debut into the society of the agency's own clientele.

Tribute to John Clyde Oswald

As an affectionate tribute to the late John Clyde Oswald, for many years an outstanding figure in the printing and related industries, a memorial keepsake has been designed, hand-set in Goudy types at The Village Press and printed in the New York School of Printing, of which Mr. Oswald was an advisory-board member. To this institution he lent his influence in the promotion of its interests until his death last June. An authority on Benjamin Franklin, he was also the founder of The International Benjamin Franklin Society.



Get ALL Your Printing tollar Will Buy

Advisory service and suggestions as to paper stock, color, type

Depend on your printer to take care Complete check-up and follow-through Are you receiving the FULL VALUE

Expert craftsmanship

manship is next in line to personal

of your best sale

inside-always make an impress Printed salesmen, correctly

-leave an impression.



esses. Your printer can suggest ways and means of making your advertising printing more effective through his study of printing problem Your printer can help you with your advertising printing through his knowledge of up-to-the-minute colors, formats, type faces, pro of all fields, through his past printing experienge.

best customers, remember that your product is advertised-to print way you are killing two birds with one stone-you are selling you And-since we have discovered that your printer is one of ers-while your advertising printing is going through the plant.

2 MILLION DOLLARS TO SPEND-EVERY DAY

labor of such a high type must be amply reimbursed for expert work.

follars a year! Or a total payroll of about two million dollars a day! paper and periodical publishing) are around seven bundred million AND-one out of every 283 persons in the United States is em-Total salaries and wages in the printing industry (excluding news-

YOUR "BEST CUSTOMER" GIVES YOU "BEST WORK" AT ployed in some part of the printing industry. BEST PRICES."

to save time, trouble and money by making use of all the services paid craftsman-he gives you better work-cheaper! Printing is an integral part of your business—one on which you can't afford to take chances. Isn't it wise to be assured-from the start? Isn't it wise Because your printer must be trained-because he is a highly

your printer has to offer? Isn't it wise to have your printing correctly

Your printer is one of your best customers-and the printing reflect you, your office, your product? Your printer-one of you

industry is one of your best markets! Printing plants purchase and use materials and supplies from nearly every other type of industry

8th in value of

itself, as well as its workers, is an Therefore, the printing industry

mportant market. Your printer

not only offers you the best

buy from him, he is glad to buy

with real money. Because

Southern Printers Back Fine Campaign

YOING AFTER more printing business by definitely advertising for it is an idea that is still strange, apparently, to many printers. THE INLAND PRINTER has long campaigned for more and better self-promotional activity on the part of printing houses; and we are happy to note that in some quarters, at least, concentrated action is being taken.

To all southern printers and others interested has gone a letter from the Southern Master Printers Federation, Nashville, Tennessee, announcing a campaign of advertising. The purpose of this is the betterment of business in the industry generally, and the improvement of the business of any printer who may care to use the campaign with his individual imprint.

Six pieces comprise the campaign. One of the six-page folders is reproduced herewith. Original pieces, 6 by 8. are in two colors.) The folders are intended to be imprinted with the name of the local association, or the name of the association and its members, or just a list of members alone. In instances in which printers' associations feel unable to participate as a body, groups of printers or individual printers can conduct the campaign in whatever manner desired locally.

Themes of the six pieces are as follow: "Introducing One of Your Best Customers," "Get More Than Your Money's Worth in Printing," "Would You Like to Buy a White Elephant?" "Don't Let the Detail Bugaboo Get You!" "How to Stop Expensive Leaks in Your Office," and "Are You Leaving Any Stones Unturned?" The Federation urges that all printers mail simultaneously on a suggested twoweek schedule.

Imprinting, inserting, and addressing will be done at the Nashville headquarters, or printers may handle these details themselves. For prices on complete sets and other information, interested parties should address the Federation at 1514-16 South Street, Nashville, Tennessee.



Reproduced here, and opposite, are the front and back six pages of one of the pieces in a six-folder campaign sponsored by the Southern Master Printers Federation, of Nashville

has money to spend-with you, or on your product.

Then meet Mr. John Printer, one of your best customers-the kind

cash enstomer you're looking for! Why? . . . Here's your answer:

Due to the highly technical processes involved in the fine art of printing, it is necessary that only skilled printing craftsmen be employed to turn out skillful printing jobs-for you. It follows that

House-Organ Parade

Reviewed by ALBERT E. PETERS

No doubt about it, too many house-organs are dull, uninspired, a waste of time. Too many are in the groove—and we don't mean "swing"! They establish a pattern and go on and on and on (deserving credit, at least, for persistency). As an antidote to that kind of printed boredom—and to avoid the charge of unconstructive carping—we present for your consideration this month The Pica Rule, a lively little publication that gives the impression of plenty going on at The Blanchard Press, Incorporated, of New York City. You won't find a dull line in a dozen issues—and that's a fact!

News-stand Glamour

Right off the bat, it should be said that The Pica Rule is the product of Blanchard's creative department, which has been set up for the servicing of accounts desiring editorial, art, or layout assistance. The department functions for the most part in the production of house-organs and direct mail; its abilities are fully demonstrated in the publication it turns out in its own hebalf.

In an average issue (twenty-eight pages and cover, 5 by 7), you may find several pages of short, humorous editorials, a short story, articles on such subjects as the famous Bettman photographic files, employe good will, catalog production, candid-camera novelties, popular magazines, and a department of personalities in the trade. Layouts are in the approved modern style; sketches enliven the text; human-interest photographs are on practically every page. Some of the heads are in a second color; screen tints and other ornamental devices are generously used.

In short, here's a miniature magazine similar to the larger ones you pick up at a newstand and are immediately attracted to because of the diversity of subject matter and the shrewd eye-appeal.

Reporter on the Job

As an example of *The Pica Rule's* journalistic style, take this paragraph from an article on the *Chinese Nationalist Daily*, published in New York City.

"The deadline-5 p. m.-was a half-hour away, but the nervous tautness characteristic of an Occidental composing room was absent. Ten compositors were working at the enormous banks of type necessary to hold the thousands of Chinese characters. Pages were being made up at two stone tables, six pages at each. One pressman was up inking the press, another was snaking in a roll of paper. They were leisurely, affable; shouting wisecracks as they worked-probably about the visitor. Somebody from the editorial room brought in a galley proof with a red-pencilled correction. A grinning fat boy distributed tea in containers. The compositors drank tea with one hand and set type with the other.'

No verbiage there—just good, colorful reporting, amplified by means of excellent composing-room pictures. Throughout, copy is brisk and provocative, as witness these typical subheads: "Kitty Kelly Shoes in biggest campaign of history with Alvin Austin helming.... Spier & Sussman handling big Funk & Wagnalls campaign... Arthur Murray says 'be young again' to the tune of a fiftygrand ad splash."

Much of the copy ties in with printing, publishing, and advertising activities, but the table of contents is broadened to include anything the editor thinks will be of interest to readers. Ranald Savery, editorial director, and August Mosca, art director, deserve a big hand.

Reader Interest First

The Pica Rule appears approximately bimonthly. "We set no rigid publication date," says Mr. Savery, "partly because we have to fit it in between our other work—both in the mechanical departments and in our own department—and partly because we believe that interesting and timely material is more important to us than a fixed deadline." As a rule, this indefinite publication policy is a dangerous one, but apparently there's enough steam behind the enterprise to keep it going. The magazine actually is worth waiting for.

It goes to some 3,000 executives in industry, advertising, and publishing; there is also a courtesy mailing list composed of firms in the trade, mailing list and news-stand publication editors, and a number of schools and organizations concerned with teaching or research in the graphic arts.

A minor criticism of The Pica Rule might be that its page size is a trifle too small for the contents. A little more margin would give the excellent layouts a better break; some of those lush spreads seem a little cramped. We'd also be inclined to put a pictorial news angle into the covers, thus giving them a better tie-up with the sparkling inside pages. In themselves, the covers are excellent—carefully and simply designed; they'd be a

worthy addition to any house-organ. But on a super house-organ like *The Pica Rule*, their promissory import seems a little weak.

You can't obtain pictorial glamour and editorial zest like The Pica Rule's without putting plenty of creative effort (and a tolerable amount of cash) into the job. It calls for the ministrations of at least one good creative man and the coöperation of an art department. Such things, of course, are readily available to most printers—who simply won't make use of them. Don't say we didn't tell you.

Short Straws and Squibs

Twenty-five years ago, in November, 1913, George F. Buehler started in the printing business in Cleveland as the Buehler Printcraft Company. Twenty-fifth anniversary of the organization is celebrated in Volume 1, Number 9 of The Ink Spot, Buehler's competent little house-organ. . . . In the same month of November, a quarter of a century ago, Glenn D. Simerall was starting out with the Owl Print Shop in Wheeling, West Virginia. We learn of this from Volume 10, Number 6 of Owlprint, which carries a picture of Mr. Simerall's modest first plant, and a sub-head printed on the cover: "This copy of the twenty-fifth anniversary number especially prepared for THE INLAND PRINTER." Yoicks! Smart imprinting, we'd say. Congratulations, Messrs. Buehler and Simerall! . . . There's neat editorializing in Contact, an eight-pager published by the Geo. H. Ellis Company, Boston, Massachusetts. Eleanor True Jordan wields the pen.

Rear-View Riddle

A good reader-interest stunt appeared in a recent issue of *The Printsmith*, organ of the Smith Printing Company, Kansas City, Kansas. A photograph of the back view of a man's head and shoulders was reproduced, with a caption:

"Who is this man? To the first reader of The Printsmith who sends in the correct name of this prominent business man (a customer of ours) we will give \$5 worth of printing free. Your guess must be written on a penny postal card and mailed to our office. In case of more than one person guessing the correct name, the winner will be decided by the date and time stamped on the card by the post office. The name of the winner as well as the name of the man shown in the picture will be published next month."

A front view of the mysterious gentleman appeared in the following issue. Editor L. Landon Smith reported that a large number of guesses had been received, some even coming in by phone. No one managed to identify the photograph, however.









Movie of a man reading a house-organ—(A) Torpid, (B) Apathetic, (C) Reluctant, (D) Beginning to Give In, and (E) Cheering Out Loud—or, the Editor's Dream. . . . These and other amusing "type warmers" are available at the Sterling Type Foundry, of Vermontville, Michigan.

ASK A PRICE AND GET A PROFIT!

It usually depends on the man sitting in the manager's chair whether the selling price means a loss or a profit

to the plant, comments the supervisor of costs and accounting, Typothetae-Franklin Association of Detroit

MABEL H. DWYER

N THE MATTER of printers and profits, an article in a recent issue of THE INLAND PRINTER stated that the "acid test" was the gross profit.* But isn't the acid test the printer himself? The gross profit is the difference between the manufacturing cost and the selling price. Who is responsible for the selling price? The printer, or the manager of the printing plant, or the man in the driver's seat, sets the selling price. Hence it is up to the printer himself to see that the spread between manufacturing cost and sales price is large enough to take care of all administrative and selling expense, and leave him some profit. No one else can do it for him, that is sure.

Certain printers who are losing money have a lower manufacturing cost than printers who are showing a profit. In some of these losing plants, the administrative and selling expenses are too high, but in many cases the reason is that the selling prices are too low. In the last few years, practically all printers have reduced their expenses to the bone, both in the factory and in administrative and selling, and have become very efficient manufacturers—much more so than they were in 1929. In those days, printers made money because they got long prices—not because hour costs were low or they were efficient producers. Now, most of them have inferiority complexes when it comes to prices.

If I could ask the owners of the ninety-five plants in Table I of "The Acid Test of Gross Profit" why they did not make a profit in 1937 they would probably tell me, "I pay more money to my help, my rent is higher, and my machinery is older and not so

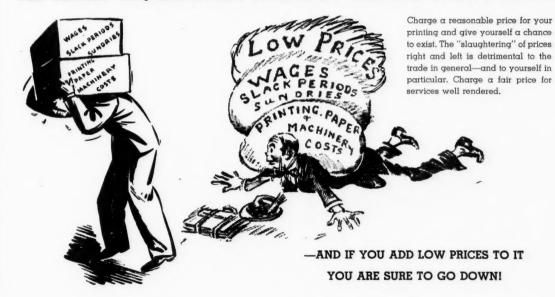


Cartoon below is reproduced through courtesy of The Queensland Master Printers Bulletin, Brisbane. It's timely and appropriate modern, therefore I can't add a profit to the actual cost or I won't get any business. In fact, many times I cut the actual cost, based on economic rates, not actual, or I wouldn't get a job." Or one of those printers might swing the other way and say, "My expenses are lower than the other fellow's, therefore I can cut under his figure and still make money."

Not one of them ever thinks that he, himself, holds the key to the profit figure in his own hands.

Ratios to sales do not give a true picture of what is wrong with a plant or where the trouble is. Take a job that costs \$150. One printer, because he knows that he has a competitor who is classed as a low-priced printer, or for other reasons, sells the job for \$135. Another printer, with the same cost of \$150, says that he wants a profit of 10 per cent and gets \$165 for the complete job. Under these conditions we have exactly the same cost—and

THE PRINTER UNQUESTIONABLY IS ALREADY CARRYING A HEAVY BURDEN



^{*}See "The Acid Test of Gross Profit," written by Edward T. Miller, The Inland Printer, October, 1938.

two different selling prices. One selling price shows a loss and the other a profit. And the reason is that the man sitting in the manager's chair did not have nerve enough, or sales ability enough, or something, to get a profit on his cost.

Ratios figured on these two entirely different sales figures, with identical cost, would vary considerably, and the cause of the variation is the printer himself. Materials in each case were exactly the same, \$50, which is 33½ per cent of the cost in each instance; but when one printer set his selling

The ratios to cost of sold product show that the plants that lost money in 1937 had a lower factory cost than those that made a profit. For every \$100 of total cost, the factory cost was \$77.74 in the losing plants, as against \$79.99 factory cost for each \$100 of total cost in the plants with a profit to show for their work.

If you were trying to assist one of the losing plants, and you were governed by the ratios to sales, you would tell the manager that each one of his factory expenses was too high; you would immediately try to find ways to The expense in the overhead most out of line is the Executive Salaries; the executives in these plants are taking too much money. These executives are not doing in an efficient manner what they are being paid to do or else the firm would be showing a profit instead of a loss. The difference in the overhead items between the profitable and the unprofitable plants is so small that if the unprofitable plants had added only a very reasonable amount to their jobs they would have shown some profit.

Printers at present have an inferiority complex regarding their product and themselves. They think so little of their product that they do not ask a price that will give a good efficient printer a profit. And if the customer looks a little hard at them, they immediately lower the price.

This habit of cutting prices or asking selling prices below economic cost becomes a habit. Do it once, and you do it time and time again—and many printers have the habit.

We have to *believe* in our product—in our prices—and stick to our prices when once they are set. We must also, of course, produce the product that we agree to produce when we give the price—not an inferior one.

The acid test lies in prices that will yield a profit, and in believing so in the rightness of that price that we can sell our customer. Or, in other words—the acid test is the printer himself.

TABLE I—RATIOS OF OPERATING EXPENSES TO SALES AND TO TOTAL COST OF SOLD PRODUCT

Plants having a loss on sales and those having a profit, taken from Table XV from the 1937 Ratios for Printing Management, published by The United Typothetae of America

		showing oss	Plants showing Profit		
ACCOUNTS	Ratios to Sales	Ratios to Cost	Ratios to Sales	Ratios to Cost	
Number of Reports	95	95	280	280	
Materials Used and Stock Storage and Handling Expense	36.57	35.82	35.78	37.57	
Factory Rent	2.67	2.61	1.79	1.88	
Other Factory Fixed Expense	3.77	3.70	3,53	3.71	
Factory Wages	29.47	28.87	28.66	30.09	
Other Factory Current Expense (Including Work in Process)	6.88	6.74	6.42	6.74	
Factory Cost of Goods Sold	79.36	77.74	76.18	79.99	
Salaries (Executive)	5.64	5.53	4.11	4.32	
Salaries (Clerical)	3.30	3.24	2.70	2.83	
Other Administrative Expenses	5.19	5.08	4.72	4.96	
Selling Salaries and Commissions	5.78	5.66	5.58	5.86	
Other Selling Expenses	2.81	2.75	1.94	2.04	
Total Cost of Sold Product	102.08	100.00	95.23	100.00	
Net Sales	100.00	97.9	100.00	105.00	

Reason for plants showing a loss is not found in factory, as accompanying article explains in detail. Plants that lost money had a lower factory cost than those that made a profit

price, the materials were 37 per cent of it, and when the other printer set his price the materials were 30 per cent of it. The ratios of wages and all other expenses entering into this job would vary in the same way, when figured on the different selling prices. And the cause of the variation is the setting of the sales price by the printer—not more efficiency in manufacturing procedure.

That is why, for analytical work, I like the ratios figured to Total Cost and not to Sales.

Let us take the data contained in the table accompanying "The Acid Test of Gross Profit," and show the ratios figured to Cost of Sold Product (Table I herewith). Let us see why the ninety-five plants lost money. Was it in the factory or the front office? cut wages and other factory expenses, while in reality the factory was more efficient than the plants showing a profit. The factory rent figure was the only expense out of line.

No, the fault is not in the factory. One glance at the overhead expense items shows that the executive salaries are \$5.53 as against \$4.32 in the profitmaking plants, or \$1.21 more on each \$100 of cost. The expense with the next largest increase is Other Selling Expense, with a ratio for the plants with losses of \$2.75 as against \$2.04 for the plants with a profit, or an increase of 71 cents on each \$100 of cost. The Clerical Salaries are higher by 41 cents on \$100 of cost, while Administrative Expenses are 12 cents higher and Selling Salaries and Commissions are 20 cents less on \$100 of cost.

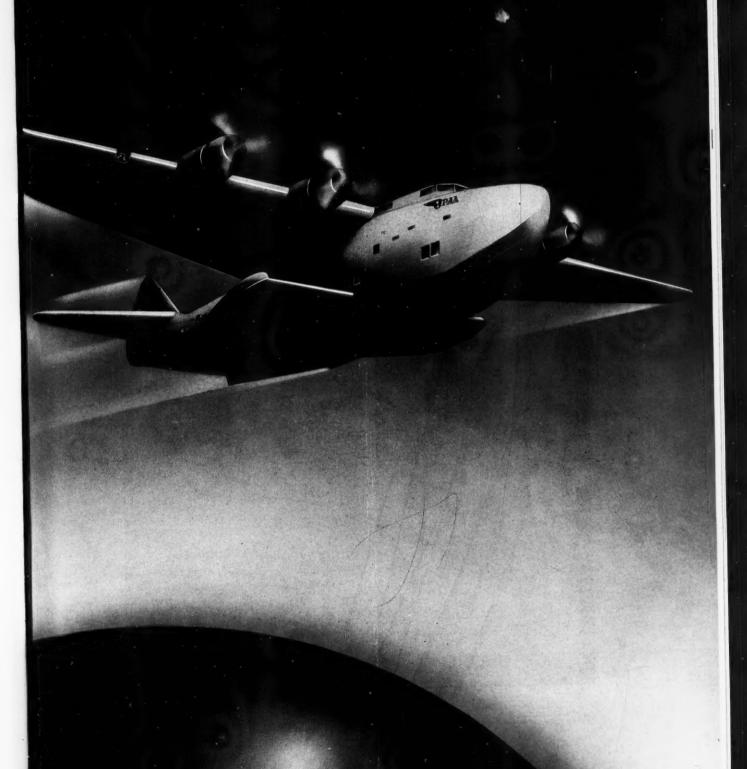


Token of Respect

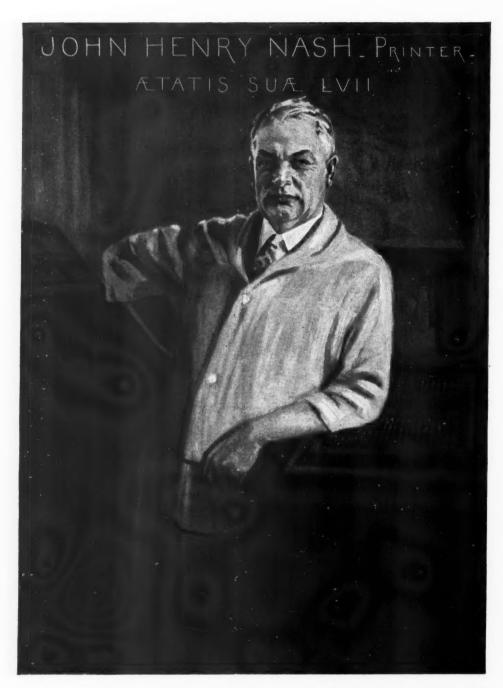
A publishing custom prevalent in Japan today—says *The Pica*, bulletin of the Printing Industry Craftsmen of Australia—decrees that if an illustration of some person who has passed away is printed, the reverse side of the sheet, just where it prints over the illustration, is always left blank.

On page five of *The Pica* appears a tribute to the late "Charlie" Mudge, Sydney printer and Craftsman, together with a tipped-on halftone reproduction of his photograph. A blank area, corresponding to the size of the halftone, is seen on page six.

On the opposite page is shown a recent cover of *Sperryscope*, a leading industrial house-organ published quarterly by the Sperry Gyroscope Company, Incorporated, Brooklyn, New York. Editor of the publication is Justin A. Fitz



SPERRYSCOPE



Frontispiece from brochure, "John Henry Nash, the Aldus of San Francisco," written by Edward F. O'Day and published in 1928 by the San Francisco Bay Cities Club of Printing House Craftsmen

Dr. John Henry Nash, Printer

The colorful story of a great living printing-craftsman, Part III

By NELL O'DAY

In 1928, at the start of the depression, the Limited Editions Club of New York was founded by George Macy. The market for fine books was at its peak, and history-making prices were being paid for them by collectors. The Jerome Kern sale in New York a few years earlier had set new records, but during the years of depression the bottom dropped out of the fine book market. In spite of everything, however, the Limited Editions Club continued to thrive.

With a book a month published by leading printers of the entire world, interest is never allowed to lag and the club's contributions to the cause of fine printing are enormous.

Three volumes have been contributed by Nash, the fourth just now being issued. The first, The Autobiography of Benjamin Franklin, brought many new Nash admirers and was voted the best of the series in the annual poll. The second, Emerson's Esays, a dignified volume in keeping with the text, lacks the charm of most Nash printings. But the third, Milton's Paradise Lost and Paradise Regain'd, will rank with his finest work.

It is significant that Mr. Macy should write in his prospectus commemorating the tenth anniversary of the club's foundation: "If there is any printing being done in this world today which it is not wholly profane to compare with a symphony of Beethoven, it is surely the magnificent work of Mr. Nash."

Keeping pace with the generous prosperity of those years, Nash continued his pleasant practice of making fine books, as well as broadsides for "the joy of the doing." A beautiful edition of Witter Bynner's A Canticle of Praise was brought out in 1917, and in 1920 he honored the same author with the printing of The New World. Also issued in 1920 was a delightful, slim volume of Ecclesiastes, or The Preacher, printed in a lovely French gothic type.

The year 1922 saw the printing of what is perhaps Nash's favorite child

—Boccaccio's Life of Dante. One of the simplest books he ever designed, it has always held high rank among his works and is eagerly—but vainly—sought for by collectors.

In 1923 he made a charming volume of Bret Harte's poignant poem, "Dickens in Camp," as a gift to the members of the Book Club of California, and, in 1924, he made a monumental edition of Harte's Heathen Chinee in a format so magnificent that it is doubtful if Harte would have been able to recognize his wily offspring.

Another handsome offering in 1924 was William Butler Yeats' incomparable *The Lake Isle of Innisfree*. For this, George Sterling wrote a *Note* on Yeats' beautiful lyric, thus contributing to make this item an especially desirable one.

The cultured Jewish people of San Francisco consistently have been sponsors of the arts and crafts, and in 1929 Nash acknowledged the debt in a handsome printing of *The Psalms of the Singer David*, dedicated to the "men and women of San Francisco who proudly claim racial connection with the royal singer of Israel."

In making these books and broadsides—"for the joy of the doing"— Nash found it possible to express completely his cherished ideas on printing. Although all his work bears the characteristic stamp of his personality, it was inevitable that compromises should be made when a client had to be satisfied. He has—to a remarkable degree—the knack of imposing his own opinions, but, of course, many times some concessions had to be made.

The Nash broadsides have a significance all their own. There is, this writer believes, nothing quite like them anywhere. Most of them were gorgeous. The larger the format, the more Nash admired his handiwork. There is something about a huge book or broadside that fascinates Nash irresistibly. Many times he listened to criticisms on this point, but never once did he agree with the critic. In his eyes, a layout could not be too big.

Perhaps the best known broadsides, as they had the widest general circulation, were the Printers Keepsakes made over a long period of years for the Zellerbach Paper Company, of San Francisco. The series embraced Gutenberg, Franklin, Bodoni, Garamond, Morris, and Caxton. Made in the form of French-fold, large double spreads, each was printed in the type indicated by the subject. As the texts provide a brief history of the life, work, and times of the printer who is the subject of each Keepsake, they have been treasured by printing students as well as by collectors.

Will Clark was an admirer of handsome broadsides and some of the finest ones were made for him, notably The Sermon on the Mount, Stevenson's Christmas Sermon, A Last Will and Testament, The Twenty-third Psalm, and The Lord's Prayer. Another version of The Sermon on the Mount was made for Mrs. Edward L. Doheny, as beautiful as the Clark item, but entirely different from it. It represented another approach to the problem.

One of the finest broadsides was awarded first prize at the Graphic Arts Leaders Exhibit in 1926. Entitled, El Toison d'Oro (The Golden Fleece) and accompanied by a four-color plate reproduction of an oil painting, it is a lavish expression of the printer's love of large type, an intricate rule scheme, and the use of several colors with gold.

The production of broadsides for his own pleasure brought joy to more than the printer. Very few visits to the Nash Library or plant were made without the visitor receiving one or more of these pleasant mementoes. It was only necessary to show a real appreciation of his work, to have Nash overwhelm one with the generosity of his gifts. But if the visitors were thrilled, Nash had just as much fun in distributing his work.

There is an element in the Nash complex that demands expression in terms of size or superiority of material. Lesser or second-grade things never impress him. If he cannot get the best of its kind, he does not want a substitute. It was on this principle that he built up his magnificent library.

The Library at 447 Sansome Street was a distinctive place—a handsome

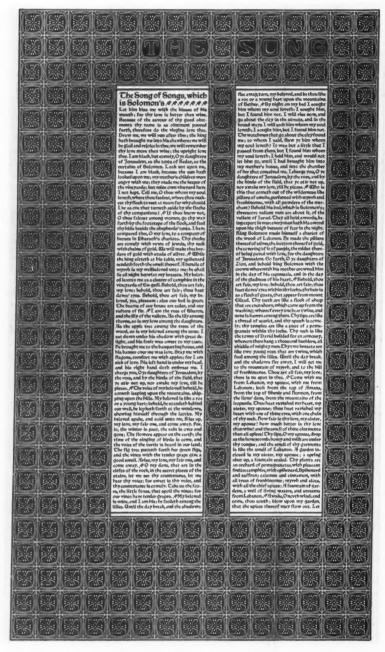
housed at the other end of the sixth floor, it was almost a shock to be ushered into a room combining the medieval and the modern. Below on Sansome Street, street cars clanged, motors And to be carried from the noisy regions of trade through areas permeated with printers' ink, into a quiet spot with an atmosphere not unlike a monastic scriptorium, was bound to be a shock that only frequent visits could dispel.

From October 18, 1925, when the first caller inscribed her name (it was a woman—the San Francisco artist, Rowena Meeks Abdy) in the first Guest Book, until the Nash Library was moved to Oregon in June, 1938, more than ten thousand visitors crossed the famous threshold.

It was a spacious room—long, but not too narrow, with tall cases filled with precious treasures. There was a special delight in visiting that room, for there, as in almost no other library, everyone was privileged to handle the books. It is one thing to be content to look at a book through a glass barrier—to guess at the delights within—and something quite different to have the joy of holding a book in the hand—to turn the lovely pages and feel the fine paper, and feast the eye on the beauty of the printed page.

With the exception of the priceless items of incunabula, all of the books were on open shelves which the understanding visitor was at liberty to take down and pore over to his heart's content. Such works as the Kelmscott Chaucer and other Morris printings; The Doves Press Bible, and a large collection of Doves Press works; Plantins, Estiennes, Elzevirs, Bodonis, Didots, Caslons, and a two-volume reproduction of the Gutenberg Bibleall these were on the open shelves. There were, too, examples of all the best modern presses-scores of books printed by the peerless Bruce Rogers; De Vinne; Rudge; and George W.

Jones of London. For those who went beyond the surface and the shelves, there was always the "Treasure Chest." Here was the "holy of holies," and drawn from its generous depths were rarities to be viewed with awe and handled with fingers tingling with excitement. There were Aldines-the two most famous -the Hypnerotomachia Poliphili, (1499) in its original blind-tooled binding from the bindery of Aldus Manutius. And the gorgeous little Virgil of 1501—the first book in the world printed in italic type. A magnificent copy, perhaps the finest in the world, printed on paper of a vellum-like texture, with beautiful initials in blues, red, and greens, and illuminated with gold. And the most perfect book of its



Characteristic of the huge Nash broadsides is this page from The Song of Songs, issued as a memento to his friends, Christmas, 1931. Page size: 11 by 19. Purple, gold, black, and red

room with an atmosphere all its own. It invariably surprised the newcomer. To the occasional visitor who came in to have a bit of fine printing done, knowing nothing of the wealth of books

tooted, and roosters crowed. Yes, actually crowed, for the printing district and the wholesale-product district are inextricably mingled, almost from the Embarcadero to Montgomery Street.

kind ever printed—Jenson's Eusebius of 1470. A printer's monument, like the Gutenberg Bible. This Jenson, you must know properly to appreciate it, was the first book to be printed in the

beautiful roman face from which all roman types have since been copied. It is a perfect gem of a book, a fine large copy in beautiful condition, with gorgeous initials in the most brilliantly gleaming gold leaf it has been the privilege of this writer to see in any printed book.

On one of his numerous trips abroad, Mr. Nash had the very good fortune to find a magnificent copy of Phillipe Pigouchet's 1498 printing of *The Book of Hours*. This is one of the finest *Horae* ever printed. The Nash copy is printed entirely on vellum, with the most amazing borders and engravings, and a double-spread illustration beautifully colored.

Nash has always been a great admirer of Erhard Ratdolt-perhaps because he was the first printer to use brass rule (a fact discovered by Henry Bullen). There are several fine examples of Ratdolt's work in the Library, the most interesting, in view of its many "points," the Regiomontanus, printed in 1476. This little book, in its original binding, with blindtooled leather over wooden boards, is the first book in the world to boast a complete title page. It is also said to be the first in which a second color was printed in, and the first in which brass rule was used.

There is, of course, a page from the Gutenberg Bible. Nash's fragment is from The Book of Numbers and has the fine essay by that delightful bibliophile, A. Edward Newton, "A Noble Fragment."

The late Father Woods, the noted Jesuit scholar, for many years Librarian of Santa Clara University, wrote in the Nash Guest Book: "Infinite treasures in a little room." This excerpt

from Marlow might just as truly have been written thus: "Infinite treasures in a little chest."

From 1925 to 1937 there were very few book-loving visitors in San Franteresting and as varied as the handwritings with which they left testimony of their sojourns.

Not least among the thousands of interested callers were the students of

The Twenty-third Psalm



The Lord is my shepherd; A shall not want. The maketh me to lie down in green pastures: he leadeth me beside the still waters. The restoreth mp soul: he leadeth me in the paths of right-eousness for his name's sake. The paths of right-eousness for his name's sake. The paths of right-eousness for his name's sake. The paths of death, A will fear no evil: for thou art with me; the rod and the staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. They surely goodness and mercy shall follow me all the days of my life: and A will dwell in the house of the Lord for ever.

Broadside (12% by 19) printed by Nash for William Andrews Clark, Junior, at San Francisco, Easter, 1925. The colored reproduction is tipped on. Type is black, border gray, rules gold, the stock deep cream

> cisco who did not ultimately find their way to Sansome Street—some to stay for a brief hour, and others, to spend a good part of the day and then return again and again. The roster is as in

printing and young men who had just finished their apprenticeships. Many of them had never seen anything but job fonts—their astonishment and delight can be imagined when Nash gave them his undivided attention, taking them from case to case, and pulling out scores of drawers packed with beautiful initials and ornaments. It left them almost speechless, but determined to emulate, if possible, the master craftsman. Nash was never too busy to take time off to advise these eager novices, and impressed upon them the necessity of maintaining the high estate of the printing craft.

There was only one phase that disappointed visitors, especially the younger printers. Nash never had his own pressroom. Fine composition was his primary interest; the mechanical side he left to experts in that line. A pressroom in the same building, which did most of his work, reserved one special press for his exclusive use. When a Nash job was on the press, Joseph Faunt Le Roy, the manager of the Nash plant, deserted the composing room

that he received fine coöperation, for the pressroom doing Nash work naturally was proud of the distinction, and did everything possible to turn out good jobs.

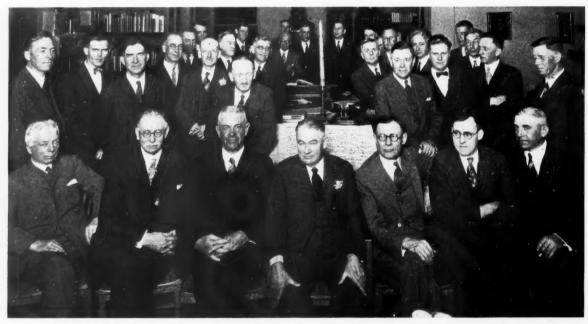
The only time Nash had a desire to own a press was when he asked his friend Bruce Rogers to find him an Albion press in England some years ago. After considerable search, Rogers discovered one that filled the requirements, and it was shipped to San Francisco. There was much pleasant excitement when delivery was made at the plant, but it quickly turned to disappointment when it was found that the press had been broken in transit. Experts were called in to prescribe for its rehabilitation, but it was regretfully decided that nothing could be done to repair it successfully. The little Albion press remained, thereafter, a maimed relic in the back of the library, an

and bring forth a scintillating line, as, for instance, Robert Welles Ritchie, who wrote: "To one who has the art of setting Etruscan intaglios in old gold." The inscription that Nash likes best of all was written by the brilliant Edward H. Hamilton, of San Francisco, for many years political editor of the San Francisco Examiner: "This is where type glorifies letters."

Boom in Labels

When the Copeland law goes into effect next July, labels now being used on packaged foods, drugs, and cosmetics will be obsolete and illegal. This should bring printers and engravers quite a bit of extra business in 1939, as a recent editorial in *Printers'* Ink points out. That journal states:

"Printer's Ink is told by competent authorities that in all the United States



Friends of Nash celebrated the fortieth anniversary of his entry into printing, Nash Library, San Francisco, March 17, 1927. Seated, left to right: Bruce Brough, Frank Abbott, John Kitchen, John Henry Nash, Howard Griffith, Haywood Hunt, John Hogan. Among those in the background are William Wilke, Charles McIntyre, Joseph Faunt Le Roy, John Neblett, T. J. O'Leary, Marcus Brower, T. Crocket Macormack

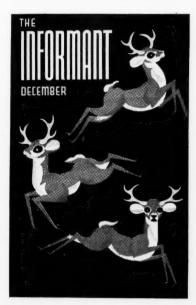
and watched every sheet as it came off the press. Faunt Le Roy was an excellent craftsman in his own right, and Nash relied on him implicitly. For almost twenty years Faunt Le Roy was responsible for the mechanical perfection of the Nash presswork. He stood over the presses and rejected hundreds of makeready sheets or stopped the presses when a matter of color or register did not satisfy his meticulous demands. It must be said object of much interest, but of no practical use to the shop or proprietor.

There is something curiously fascinating about a guest-book. Almost everyone likes to pore over its inscriptions and linger with a fascinated enjoyment at the sight of a famous name. There are plenty of famous names in the book recalling many pleasant hours. Although most visitors must be content with writing the letters of their own name, some few can dip a pen there are not sufficient facilities to produce all these labels by July 1, even though the job could be started tomorrow—not even by July 1 of 1940. Some, indeed, estimate that at least two or three years must lapse before all the labels can be changed.

"Canners alone, it is said, cannot possibly get their new labels in time for the fall pack, even though they keep label producers busy all through the summer."

Specimen Review

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail



Plenty of life on this cover (6 by 9) of the house-organ of Zellerbach Paper Company

GATEWAY PRINTING COMPANY, of Seattle, Washington.—Your new letterhead and envelope are very smart, also effective as to layout. There's a lot of color, it is true, but the wide band is a soft, pleasing, dull, light yellow, so there's not even a hint of its being garish. We can suggest no changes.

J. HARRY DRECHSLER, of Baltimore, Maryland.—A personalized Christmas greeting from Mr. Drechsler is in the form of a blotter containing a genial bit of verse and a line cut of a puppy. The mouth is die-cut, so that a small card (approximately 2½ by 1½ inches) can be inserted. The pup, therefore, arrives with the card in his mouth. The recipient's name is hand written on the card, all very friendly!

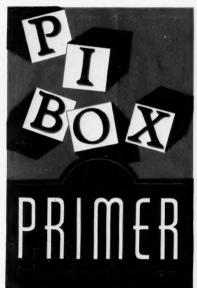
VIRGIL D. WESTBROOK, of Balboa Heights, Canal Zone—You are quite right; the program "Alma Panamena," turned out by Imprenta de La Academia, of Panama City, is excellent. Typography and illustration, set off by very good presswork on rough paper with deckled edges, reflect qualities of the best classical manner. Indeed, the work is reminiscent of Jenson and Aldus, the type being quite definitely a descendant of the famous "white letter" of Nicolas Jenson.

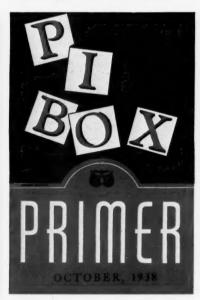
THE VOCUE PRESS, of Indianapolis, Indiana.—While not outstanding, your calendar-blotter for December is quite neat. If the panel were somewhat smaller and in sans-serif rather than in Cheltenham type, the appearance would be improved because of better harmony. Of course, the advertising copy on the right of the calendar, rather than on the calendar, could be smaller. Our idea of one or the other being changed in that respect is to avoid the suggestion of crowding, also of too near equality in area of the two parts.

WILLIAM E. RUDGE'S SONS, INCORPORATED, of New York City.—The excellent work you do is indeed worthy of being "sampled" to your prospects, and we're glad to see you carry on with your smart "Job-of-the-Month" promotion pieces. The latest at hand is the folder with the black cover, entitled "Whatever became of the Workman?" in which you include four pages from a book on miniature-camera work recently printed by you. The printing of white ink on the black cover stock is astonishingly good, and that reverse halftone in white on black is a little gem. The effect is surprising; undoubtedly you were well repaid.

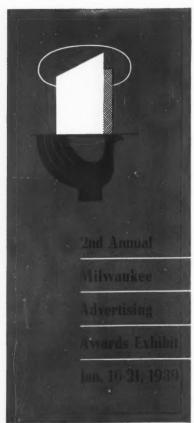
R. H. Huntington, the United Lutheran Publication House, of Philadelphia, Pennsylvania.—An interesting presentation of a type slug bearing your name and the words "Merry Christmas—Happy New Year" is found in that little folder entitled "What a Line!" Inside the conventional folder of green stock, rather heavy, you have tipped on a sheet of white stock containing a humorous bit of verse (relative to various kinds of "lines"), while at the bottom of the page, in a kind of pocket, is the slug itself. Along with the slug is a slip of paper—proof of the type matter. It's a pleasure to receive a novelty like this.

Walter J. Cryer, of Redfern, Australia.—Your novel invitation to the affair celebrating the coming of age of your son, Walter, doubtless will suggest to other printers ways of adapting the tricky layout The invitation proper is approximately 7½ by 3½; the top half, which folds down, has been die-cut in the form of a key, to the handle of which a blue ribbon has been tied. The key (white stock) is outlined in gold ink, and gold also is used to print the word "Invitation." Inserted between the fold, and tipped on, is a sheet of gold stock on





At the left is the way we reproduced the Pi Box cover last month; we're doing it over again this month to try to improve matters. At that, it's difficult, because we can't use the original colors: light yellow, brown. Apologies to designer Hosmer Comfort, and to Editor Henry M. Bettman, who is doing a consistently excellent job of getting out the San Francisco Craftsmen's bulletin



Light green reverse tint, type black, stock white; cover (3½ by 8½) of distinctive job sponsored by the Milwaukee Advertising Club

which the text of the invitation is printed in black type. This is a very attractive announcement indeed.

Morris Reiss Printing Corporation, of New York City.—This concern has issued a combination calendar pad and date book or diary that is out of the ordinary. It is eleven inches wide and seven inches deep, Plastic bound at the top. Page layouts are uniform throughout—one page for each week of the year—and each page is divided into seven blank spaces, one for each day of the week. The cover, which contains a New York World's Fair design, has a flap which folds in; the pages of the pad, as they become filled, are turned up under the flap without being torn off, and are thus at hand for ready reference without being in the way.

SCHOLL PRINTING COMPANY, Chillicothe, Ohio.—Last year, as we reported in these columns, your Christmas card for "Duke and Marg Williams" was on a sheet 50 by 72 inches—a gigantic affair which, to unfold and read, almost required the use of a stepladder. This Christmas (1938) we were amused by the contrast; the Williams' greeting, on a sheet 25 by 38 inches, was simply "Merry Christmas, Duke and Marg—set in what appears to be four-point type, or smaller! You almost need a magnifying glass to read that midget message in the middle of the sheet. It must have been a rather weird job to put through the press!

HIGNELL PRINTING LIMITED, of Winnipeg, Canada.—Your personal Christmas greeting, in the form of a miniature magazine, struck us as being very clever. The little eight-page sheet (5¼ by 7) in imitation of Maclean's, the outstanding Canadian magazine, is filled with good cheer and greetings in the form of articles, poems, and advertisements. Especially delightful, we think, is the way you have reproduced some of your Christmas cards of other years; they indicate a long background of yuletide friendliness. The type style throughout is a good imitation of Maclean's, and the two-color treatment of heads adds to the warmth of the message.

ECHO PRINTING COMPANY, of Gary, Indiana.—Text for the "Morning Prayer" of a printer's young son is well written. Typography on the card itself is a bit coarse, at least considering the character of the subject, which suggests refined, dignified roman type. Set in ordinary straight-away fashion, the Kabel type used is too bold and inartistic.



Announcement cover (5½ by 8½) in orange and black on white stock, See opposite page

The heading is too little larger than the text to stand out as a heading should; and with the measure so wide, there is too much white space around the title in relation to side marginal spaces. Finally, the parallel six-point rule bands at top and bottom are even less suitable for the setting than is the Kabel type.

Walker & Gossace, Nashville, Tennessee.

—Layout of the Chile Supper ticket of the Woman's Club is decidedly effective, but lines are spaced too closely. In addition, Corvinus and the square-serifed face are not at all in key. The first is contrasty (having thick and thin elements) whereas lines of the latter are uniform throughout. Also, Corvinus is a bit condensed, whereas the square-serif face is of normal width, bordering upon being extended, and this results in imperfect shape harmony. Occasionally an accent in the form of a word



This Chicago firm's house-organ is always a joy to the eye. Cover (5¾ by 8½) yellow, black



Corner card for envelope used in mailing "Specimens!" folder (see cut upper right, and opposite page). Orange and black here carries out folder color scheme. Fresh and novel treatment

or two in a decidedly contrasting face contributes punch and sparkle (depending on the contrast), but the equal use of contrasting styles makes for a mongrel effect.

EDWARD SCHUBERT, the Neely Printing Company, Chicago.-Your Christmas greeting, novel and cheery, should be described for the benefit of others who might adapt the general idea. The card (6 by 41/2) is composed of a double thickness of heavy board, so that it's about an eighth of an inch thick. The words "Merry Christmas" have been cast on a ludlow slug and the slug has been inserted in a die-cut slot which runs across the middle. The slot is backed with red stock so the slug won't fall out; and the message in silver on blue on the face of the card is overlaid with Cellophane, which also serves to keep the slug in place. The blue, silver, and red combination, plus the metallic gleam of the slug, creates a felicitous holiday atmosphere,

WESTERN TYPESETTING COMPANY, of Kansas City, Missouri.—Harmoniously gathering newer and smarter type faces from practically all sources-Intertype's Cairo, Ludlow's Karnak, Linotype's Bodoni Bold, Monotype's Stymie Medium Condensed, American's Stymie Italic, and Bauer's Trafton, along with some snappy hand lettering-you have laid an excellent foundation upon which the color artist could construct a fine brochure. Alco-Gravure has done just that, for in its tone accuracy the four-color work made from Dufaycolor transparencies is good. Register, of course, is not perfect, but that is always a problem on high-speed rotary presswork. Exceptionally fine craftsmanship is evident

on the one-color pages.

THE ACORN PRESS, of Lincoln, Nebraska.-Several things are wrong on your blotter "A Bountiful Harvest." There is so much color (red and yellow) in connection with the type and accompanying ornament that the picture in colors doesn't get a real chance. Type matter and picture should both have distinction through contrast, and it would be a pleasing contrast if the color were confined to the illustration almost exclusively. Again, the group of type seems quite loose-jointed, lacks unity. The type for the text should be larger, or shifted to avoid the big "hole" between the cut and the type to the right of it. While white space need not be evenly distributed, there should be evidenced an effort toward proportionate relationship between the space here and there.

GENERAL TYPESETTING COMPANY, Chicago. -Congratulations on your excellent folder There's Another New Face at General." These words-gracefully and characterfully lettered-appear at the right of the front in connection with an illustration of a stork dropping a baby on top of a skyscraper bearing your name. It's an effective idea which others might adopt. The stock is yellow on one side, India on the other, the former (outside) printed brown. Further specimen lines of type are given on the inside spread, along with examples of set-up forms. A rather light blue is used with red on the inside. We submit that the blue is too weak, particularly as the types shown are of light tone. Red, the decorative color, stands out more than the blue used for the type matter, whereas, if there's to be any difference in tonal values, type should get the call.

HARMONY-WOODRUFF, INCORPORATED, of Sapulpa, Oklahoma.-Your work ranks high



Inside spread of folder; cover on opposite page. Orange and black; white stock. Designed by Harold Meinel; printed by the Neuner Printing and Lithograph Company; typography by William Carnall. The A.I.G.A. exhibition will be shown in principal cities throughout the country



Symbol is light orange, type dark brown; an announcement (8% by 3%) designed by Harry Armstrong, Nashville, Tennessee. Type treatment is simple, but the choice of faces was skilful

CHRISTMAS Greetings



Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	
Dece	mber	1938		1	2	3	
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
*	26	27	28	29	30	31	

Bringing gifts in great abundance And a round of rousing cheer, Christmas came ahead of schedule For Republicans this year. Through the long, lean years they've waited But life's victories and joys

But life's victories and joys
Somehow always seemed intended
For the Democratic boys.
Now at last they have their inning—
Change is one of Nature's laws—
And Republicans believe once more
That there is a Santa Claus.

That there is a Santa Claus.

And you also will believe it,

Know this happy yuletide thrill,

When you place your printing orders

With the Todds on Beacon Hill.

Thomas Todd Co.

14 BEACON STREET BOSTON, MASS.

Telephone LAFayette 0601-0602

Printers

Small (4 by 5) but ingratiating and poetic are the monthly calendars sent out by this old concern, established in 1864 and still going strong. The verses are seasonal and topical



Type and illustration in black, tint light pink; cover of a folder (5 by 4) by Horst W. Von Rhoden, Springfield, Illinois

-modern, striking layout and effective use of colors being outstanding qualities. There's but one fault of any consequence. Ultra Bodoni is a display type, too bold for a considerable amount of matter. Even four or five lines of it, as on your blotters "Good Paper" and "Good Taste," seems too much; but, of course, some of the bad effect here is due to the heading above it, set in Trafton Script, Trafton is relatively too weak in tone for the Bodoni, especially so when, as in the case of the heading "Good Taste," the more delicate, lighter-toned type is printed in a color and thus further weakened. All colors are weaker than black. Corvinus harmonizes much better with Trafton than with Ultra Bodoni because (1) it is not so black and (2) because it tends to be a bit lean, whereas the Ultra Bodoni is almost extended.

THE COMET PRESS, INCORPORATED, of Brooklyn, New York.-Your new book of type faces (51/2 by 8) seems to serve its purpose admirably, since, as you say, the work of your plant is almost entirely devoted to printing for schools, colleges, and other learned institutions. This type book is ideal for student editors. Everything has been presented simply and clearly; each type face and its variations are identified so that students easily can grasp the meaning of the printers' terms; ornaments, borders, fleurons, and special symbols have been indexed numerically so that there will be no difficulty in designating them. (This system, as J. J. Berger of The Comet Press, points out, helps to eliminate the annoyance of having individuals call on the 'phone with instructions to "put a dingus in.") Proofreading symbols and a listing of the complete alphabet available in all fonts are additional features that will aid the student editor.

T. J. MALONEY, INCORPORATED, of New York City.—Congratulations to you on the creation of the booklet "Molded Color" for your client, the Plaskon Company. Congratulations, also, to the Polygraphic Corporation,

which produced the job. Twenty-eight pages and cover (4 by 6), bound spiral" style, the little volume packs a lot of punch into small space. Bled illustrations are on left-hand pages, text pages are on the right. The 150pound offset stock lends considerable bulkage. Your comment to the effect that the job is really in the nature of a book, but was produced at the approximate cost of preparing an ordinary broadside, is a good one. By careful planning, you have managed to make the job look more pretentious than it actually is. We are also interested in your statement: "The book has a blue cover because tests have shown blue-covered booklets to appeal to adult males more than any other shade." This is worth some additional probing, printers!

LEICESTER COLLEGES OF ART AND TECHNOLOGY, of Leicester, England. -Throughout your latest catalog, one sees conclusive evidence of the fact that your printing department, at least, possesses genuine abilities and is right up-to-date. We feel sure that the other departments of your large and excellent school are equally as competent. The catalog (8½ by 11) is filled with splendidly printed halftones. On most pages, four halftones (representing various departmental activities) occupy the upper twothirds of the page, while the lower third consists of text overprinted on a light green tint which bleeds. This green tint on the lower portion of the page, in fact, runs throughout the book, and contributes the outstanding decorative note. It is even carried out on the cover, beneath the title plainly set in four lines of caps (in reds). The whole job is expertly handled—a real testimony to your staff, and one of which you must be justly proud.

BROOKES AND SONS COMPANY, of Chicago.—Your part in the production of that big and impressive booklet, "Inside Story," for the Container Corporation of America, was an important one and you have done it well. Excellent halftones appear on each of the thirty-two pages and cover (11)

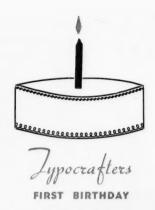


The Thos. P. Henry Company, Detroit, issued this impressive folder of "occasional" types available. Black on white; cover shown (9 by 7)

EXHIBITION

The Chicago Guild of Free Lance Artists announce the opening of the First Annual Exhibition of Advertising Artists, Saturday, November 5th, 333 North Michigan Avenue on the ground floor. Do not miss seeing this important exhibition.

Type alone does the job here, and very effectively, too. Brown ink on sepia stock. A tribute by artists to the real virtues of typography!



We are just one year old this month... all, we believe, have benefited by the Traveling Exhibit, which seems to be getting better each trip. Do you know: since this organization has been together one of its members has placed high in every major typographic contest held in America? Joe Thuringer is the latest winner. This is really something to cross whom

Post card, red and black, from small but enthusiastic group of type practitioners, "The Typocrafters." Ben Wiley designed this one

by 14); the halftones, in fact, predominate, and bleed on the majority of pages. In addition, most of the illustrations have an arrow or a circle registered over them in a second color (red); the presswork in this connection, as in all others, is first-rate. This job was done under the direction of Egbert G. Jacobson, art director of the Container Corporation, which means that it is designed just about as effectively as it possibly could be. We'd recommend this as a prime example of how to tell a sales story graphically and convincingly. The advertised product-corrugated shipping cases-certainly has no glamour in itself, but the reader gets a new respect for the brand in question as he goes through the piece.

ALFRED TACEY, The Excelsior Press, of Leicester, England.-Your calendar is truly unusual, and should capture a lot of attention during the year. Mounted on stiff board (11 by $16\frac{1}{2}$), that excellent reproduction of the photograph of the "skyscraper" is dramatic and novel. The novelty becomes more apparent on close examination, for the "skyscraper" itself and the surrounding objects are seen to have been built up entirely with printers' type. This is type architecture in a literal sense of the word; and when we consider the time and skill it must have taken to construct this modern scene, character by character, we are impelled to cheer the ingenious designer. The theme is particularly appropriate because it backs up, in a double sense, your slogan: "A Printer Skilled in the Effective Use of Type." As a final touch of novelty, you have affixed a "Proverbial" calendar pad (approximately 21/4 by 31/2) at the bottom of

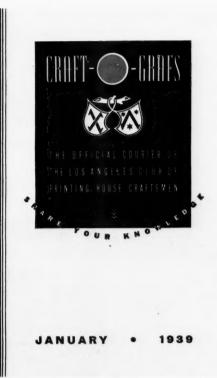
the picture. Each sheet has room for notations and carries, in addition to the date, a quotation from popular authors.

J. JOHN HOGAN, of Leavenworth, Kansas.-Both greeting folders are interesting, neat, and exceptionally well executed. And your letterhead is a dandy. In the form of parts of a circle are two panels in silver, one above and one below your name printed in blue. With the partial circles in reversed position and spaced apart to allow for your name, the contour of a perfect circle is achieved. Printed also in blue are tiny cuts of monotype keyboard and caster appearing in the upper panel, while the copy, "Monotype Machinist, Combination Keyboard, and Caster Operator," appears in the lower one. The copy is of three even lines followed by a small half-circle ornament. Some other arrangement of the copy should have been tried to avoid the "square peg in the round hole" effect, to allow type matter more nearly to conform with curve of the circle, and to obviate use of the solid

half-circle ornament which has been stuck in only to "kill" the blank space created by the present type arrangement. This is not an especially serious fault, and we daresay some people wouldn't consider it as such at all.

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois.-It's a thrill to learn you have been helped by this department, especially by our reviewing your own work. Of course, you do such good work that there's not a great deal to be said to promote improvement. In its main aspects, the cover of the Baptist Centennial booklet is quite good. However, we're positive that if "1838" and "1938" were pulled together in the center of the line, and not spread apart to make the line the length of "Centennial," a definite improvement would result. The same applies to the line with "Elgin" on the left and "Illinois" on the right of the full-measure line. Lines with such gaps of space in or near the middle are unsatisfactory, even when the left-hand unit is the same length as the right-hand. When these vary in length, like "Elgin" and Illinois," the effect is even less satisfactory. Again, there is too much of a scattered effect in the group of lines above the ornament. Unity is vital to design, remember, Schick's letterhead and card are very good, the card especially so, but the letterhead elements are a bit too scattered.

THE TRADERS PRESS, of Chicago.— Layout of your business cerd. featured by the characterful Bernhard Fashion type, is unusually interesting. In view of the extremely light tone of the face and the small sizes used, it would have been advisable to print in black rather than in what appears to be gray. Considering the novel character of the



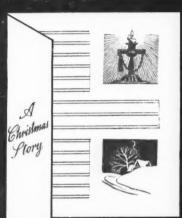
Cover (6 by 9) of another Craftsmen's publication that is doing a good job of promoting attendance and enthusiasm. This is in black, with red spot. Reverse plate is very effective and demonstrates the value of a little "extra" on the budget

Rochester Craftsman
ANNOUNCEMENT OF THE MEETING OF NOVEMBER 21
THE FOREST HOUSE — CULVER AND RIDGE ROADS



Talk on "Color" by George Welp is heralded by means of this announcement (6 by 9), orange and dark blue, on white stock









AND ADDRESS COMPANY NAME

Helene Estelle Beauty Aids Inc. SOO SOUTH MAIN ST. ST. LOUIS MO. TEL MAIN 3003

LAYOUTS AND ILLUSTRA-TIONS ON THESE TWO PAGES ARE TWO-THIRDS ACTUAL SIZE. SEE PAGES 6 AND 7 FOR ACTUAL SIZE OF CUTS.



LANSTON ELECTRIC COMPANY 3400 WEST NORTH ST. BETRUIT, MICH. TEL. BELL 2000



LANSTON ELECTRIC COMPANY STOR WEST NORTH ST. DETROIT, MICH. TEL. HELL 2001





removal notice, we regret the use of three entirely different letter styles-sans-serif, Ultra Bodoni, and the rugged old-style roman. The announcement is a folder, French style. A doorway is pictured, with the address, 445 South Clark Street, on the front. Over the panel of this door there's a card reading "For Rent." A similar doorway appears on page 3 with the new number above it and a sign in the panel or window reading "The Traders Press." Below, where the word "Moving" appears on page one, there is on page 3 copy to the effect that the telephone number remains the same. Unfortunately this is crudely lettered, with space between words much wider than between lines. There should be more space between lines than between words of a line.

THE BARING PRESS, INCORPORATED, of Detroit.—We're not sure about the appeal of the copy "A New Printer"—with the "New" several times larger than the other words and in red—on the front of your folder. On the

A page from *The Sales Builder* is seen opposite. This monthly eight-page publication of the American Typesetting Corporation, Chicago, features a complete pre-printing service—including layouts, illustrations, type, engravings

face of it, this would seem more likely to appeal to chiseling buyers known to, and given the cold shoulder by, the "old" printers. Examination of the piece reveals that yours is really an old-established concern, new in the sense of operating according to up-to-date, efficient standards and with the latest equipment. The "new printer," we find, does not refer to your company, but to a new press. It's a neat turn, of course; but we feel the new equipment could be capitalized on better by a front-page title which pointed what up-to-date type and machinery will do for customers-that is, deliver better printing, let's say, at regular (which of course should mean profit-resulting) figures. Folks are interested in themselves, not in you-and not in your presses, either, except in so far as you or any of your presses can benefit them one way or another. The folder is well set in modern types, nicely printed in two colors on high-grade antique paper.

NARGEEE PRINTING COMPANY, of Helena, Montana.—We like your letterhead on which the initial "P" (in red) is a genuine type letter and not something made up of a half-circle ornament and parallel rules which vaguely suggest the character. However, since the rest of the line "Printing Company" is set in italic, the initial "P" starting it should be italic, not roman. Correct this, add a point or two between the slogan line and the rule, also between the two lines of the address, and, as the saying goes, "You'll have some-

thin'!" Lines are too closely spaced on your alternate heading, the one with cut of a building on the right. Too, if the slogan were raised to align with the two main lines at the left of the cut, the pattern of the whole would be improved, and improved even more if the address lines were shifted to the left, or centered under the cut. The arrangement of the Means letterhead is clever—in fact, very fresh and interesting—but the extreme and needless letterspacing of the italic lines above the rule all but spoils everything. Too bad a stroke of genius had to fall short of its potentialities for want of suitable recognition of the importance of one detail—spacing.

THE HAMILTON PRESS, of Danbury, Connecticut.-You couldn't have done better than to issue that fascinating brochure, "Sixty Years in Danbury," as a souvenir of your sixtieth anniversary. Few citizens of Danbury, we imagine, would pass up an opportunity to read the text and look at the pictures. For you have traced the history of the whole town and included many old-time photographs in your brochure (9 by 12, sixteen pages and cover). That bled halftone (a view of Danbury in 1910) on the lower half of the front cover sets the theme of the booklet, and successive pages carry on the story of the town's growth. The story of your own plant's development is made incidental to the main history, and this, of course, is clever. In fact, we imagine this brochure will be preserved by many citizens for many years-and what better guarantee of advertising value could you ask for? The intention, design, and execution of the job are commendable, and we're sure it would have had the approval of your founder. Edgar Edward Hamilton (1860-1919), who set up his modest plant in Danbury sixty years ago. We needn't point out that this same promotion idea could be used by ambitious printers in other cities. They wouldn't have to wait for an anniversary, either.

T. FREEDMAN, of Berkeley, California.-While the cover of "Annunciation," carrying just the title and name of author, is too weak, the booklet is interesting nevertheless. The light tone of the Garamond type used on the cover is placed at a particular disadvantage by the rather dark brown stock used. Even though the subject would make any "strong" design seem inappropriate, there should be more strength. Inside pages, set in a good size of Garamond and printed on toned stock with neat margins, are pleasing, with one exception. Quite a hullabaloo was raised some years ago when the instructor of an Eastern trade school turned out a book with right-hand side of type matter irregular, just like typewriting, and with, perforce, one width of spaces only between words. In this older book, the right-hand side was irregular. You have done the same thing, only on the left-hand pages the left side is irregular, sides of type matter being even where they come together. We consider that this effect is not as pleasing, nor are the pages as readable as when a conventional handling, with both sides square, is observed. Another stunt, we notice, is that of beginning each paragraph at whatever point the preceding paragraph ends. In some cases there is but a single word at the start of the paragraph, and with it at the right end of the line, a great white gap precedes. This also breaks up the tone of the page and adds to its irregularity. We see no merit in either stunt.



Page from calendar (4½ by 9¼) produced by students of McKinley High School, Canton, Ohio, Two-color linoleum-cut illustration used



Cover of a folder (6 by 10) containing complete index of all type and sizes carried by this Chicago concern. Second color is blue

J. BEN PENNERS, of The Dalles, Oregon. -Your work is quite good; some of it, especially in so far as layout and character are concerned, is outstanding. Practically, all these better examples feature pictures cut by hand from rubber or are die-cut, like the football schedule. The oval shape of this folder, with printing in white and letters shaded with black on dark brown stock, saves a bad situation. For the types are not harmonious: one of the currently popular extracondensed Bodonis is used for the title line, while list of games with dates is in one of the also currently popular square-serif faces which, in contrast, inclines to obesity. A delegate's badge on a shipping label-with type on a background ben day cut of a sack of flour-is quite clever. We'd like the Merle Norman letterhead better if more room had been left for writing; the design takes up too much space. The whole design could be raised and the triangular ornament in color omitted. This "spot," as a matter of fact, is poorly located; it had better finish off the group of secondary display, which should be nearer the main line. There's about double the space between words of this subordinate matter that there should be.

J. A. WANT ORGANIZATION, of New York City.—By the use of old-time types and pictures of outmoded subjects—the horse-drawn street cars, hansom cabs, and the like—you succeeded quite admirably in giving the program and menu for your thirteenth anniversary dinner and dance an old-time flavor. In fact, the featured types and the pictures are of a period of nearer forty than thirteen years ago, which is quite all right, as types of thirteen years ago wouldn't create the effect of age or be in key with the art. The center

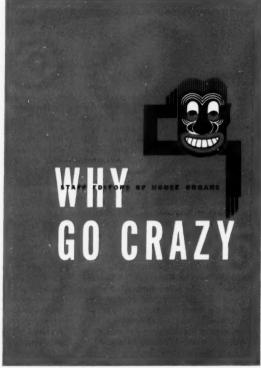
spread is tops. Shown sketchily is the old "bike" with front wheel tremendously high, the wheels of which are so accentuated that space on the sheet is left for only legs and waist of the rider. Spokes are but faintly suggested, next to the rims, the menu appearing in the round "panel" formed by the smaller wheel and the program in the larger. Against black, which, by contrast, spotlights all type matter, small sketches of old vehicles and clothing appear in the upper corners of the spread. While not so impressive the back page is interesting. Only the title page doesn't reflect the period which the other pages do, and is carelessly arranged. Indeed, it seems quite a jumble.

NEWS PUBLISHING COMPANY, of Truro, Canada.—There are several commendable features about your souvenir book, "Modern Maritime Craftsmanship." The layout of text pages is excellent and presswork is even better. However, there are some faults of composition which detract. There is, for example, the cover on which the title appears in lines set flush at the left in the upper lefthand corner. First of all, the effect is offbalance due to the fact that the longest of the three lines is the third. This violates a fundamental of balance requiring the longest as well as the strongest line of a group to be at or near the top. This matter in the upper left-hand corner as a whole is balanced in a way by the subtitle, "Maritime Canada's Largest Printing Plant," in the lower righthand corner. Despite that, however, the effect is not good, due to the varying weights, to contour (outline), and distribution of white space, which is not pleasing. Furthermore, there was no point in the underscoring, inasmuch as the purpose of underlining is to

emphasize, and with so little matter on a page the type alone is adequately emphatic. Since the nature of the copy made good balance impossible otherwise, it would have been much better, we think, to have the matter centered, to omit underlining, and have a simple, plain rule border. Typographically, the other pages would be improved if initials lined up with the top of the first line alongside and with the bottom of the final line alongside. We note careless spacing between words. For example, consider the third line under "Foreword," in which the spacing is not only too wide but shows wide variations. The operator should have gotten the word "and" starting the fourth line at the end of the third line. Similarly treating other lines spacing would be closed up throughout. If you will check further, you will see that the final line of the paragraph, what is called "widow" because of its shortness, would then be avoided. The best effect results when spacing between words is tight, when there's just enough to definitely set words apart. We do not like the heading placed as it is, especially with the red ornament underneath. The effect would be better, in our opinion, particularly on account of the short headline, if the ornament in red were omitted and the word "Foreword" dropped to the position the ornament occupies. The ornaments in colors at the left of each initial on the text pages are perhaps all right, but, in our opinion, appearance would be improved if they were nearer the initials. Considering how short the headlines are, results would be better if they started flush with the text below. There is so little extension of the headings over the text as to suggest lack of unity. The effect is unfortunate.



Another creation of Raymond C. Dreher, a booklet cover (5½ by 6½) in black and orange (reverse plate). A strong, arresting job; has what it takes



Orange and black here, too. Cover (5 by 7) by Leroy Barfuss, of the Ronalds Company Limited, Montreal, which issued book

* Editorial

Some Are Beating the Bogy

I saged in playing out a drama which might be entitled "Beating Old Man Depression." Obviously, many of the concerns engaged in the struggle aren't making a very good showing. On the other hand, certain firms are doing very well indeed. Statistics taken from a recent survey of the business done by a large metropolitan group of printers reveal that even during "depression" times, some firms make gains. According to the survey, this particular group of printers did business totaling \$6,000,000 during the first half of 1937. In the first six months of 1938 this business fell off 24 per cent. The significant point is that one-fourth of the group—the printers, apparently, with enough initiative to meet the new conditions—not only resisted the general recession, but reported a gain of 16 per cent.

Research of this nature adds new emphasis to an old lesson of vital importance, which might be expressed this way! *Ideas outweigh general conditions*. Napoleon expressed the same idea more dynamically when he scoffed:

"Circumstances? I make circumstances!"

The point to be highlighted here is that there are ways of putting new plans into effect so that adverse conditions can be overcome. There are always opportunities for business concerns that know how to be original and aggressive. Of course, those concerns that are on the business-getting side of the street make it tougher for those that are below par on ideas or general sales ability. But there's no law saying which side of the street you must be on!

Safety-Mindedness Needed

A SHORT TIME AGO the writer stood by a running printing press. The pressman had started a new run. He was attempting to make a slight adjustment where a lever came against a lug and spring. His fingers skilfully dodged the periodical contacts, but as we watched him the cold chills ran all over us. Protestingly we remarked, "It's dangerous to try to adjust such things while the press is in motion." "I know it," he grinned.

We recalled another occasion when a pressman of a different plant attempted to pick a fragment of paper off the rollers of a big 2-color machine while it was in operation. He wasn't successful. His fingers were caught and his arm was crushed to a pulp clear above his elbow. Amputation, hospitalization, and finally change of occupation—that was the sequence of events that led to his giving up a trade

in which he had attained a high degree of skill.

The telegraph recently reported the case of a fifty-sixyear old pressman who went under a rotary press while it was running. His arm caught between a tap-roller bar and a folding cylinder. He told his son before he died the next day, "The tape broke, went around my wrist, and drew it in." It's the old sad story. These are instances of lapsed safety-mindedness which have happened within the writer's knowledge. Every day, workmen are taking chances with their machines, forgetting that bone and muscle offer no resistance whatsoever to steel driven by powerful motors. When accidents happen, horrified humanity exclaims, "Why do they do such things!" The answer is, men have allowed their "safety-consciousness" to lapse. They know better, but they take the chance of being skilful enough to get away with it without injury. Maybe they succeed in 999 chances, but on the thousandth they get caught and are terribly maimed, if not fatally injured. The thousandth time does turn up.

Every well regulated printing plant has plenty of safety rules, and every experienced operator knows how important

it is constantly to maintain safety-mindedness.

Factory Costs and Markup

BECAUSE of the actual variations in the all-inclusive hour costs between different printing plants, printers have long found it difficult to make satisfactory comparisons. Furthermore, the use of all-inclusive costs as a basis for selling prices in estimates leads to equally wide variations in quotations on known specifications. These variations are due in part to the character of the materials used—some plants using expensive high-grade papers and inks, others the very opposite. They are also due in part to the character of the administrative and selling organizations—some classes of business requiring one type of overhead personnel, others another type.

Analyses of cost reports indicate that as between one plant and another the hour cost that comes nearest running the same in each situation is the factory hour cost. So the practice has grown up among a large number of printers of using the factory hour cost in estimating and in pricing job summaries, adding the materials, and then adding percentages to cover the administrative and selling expenses and profit. This plan permits establishments to use their own individual ratios for administrative and selling expenses, with the result that the pricing in estimates and on invoices more nearly fits the conditions in the individual plant. Furthermore it provides opportunity to make price adjustments in competitive bidding without disturbing or jeopardizing the actual factory costs.

Some printers call these percentages or ratios added to cover administration, selling expenses, and profit the "markup." When the factory cost of a job is once computed, that figure becomes a convenient base upon which to take the percentages for the "markup." In 1937, according to United Typothetae's report of plants having 6 per cent or more profit, the combined "markup" to cover the "overhead" of administration and selling was 39 per cent of the factory cost including materials. In some plants it

was as high as 48 per cent.

Where printers have adopted the "markup" plan, it has been found that they cover their costs more consistently and are more apt to make a profit. The Chicago Graphic Arts Federation three years ago discontinued publishing the all-inclusive costs of its members and is now committed to using factory costs upon which to "mark up" for administration, selling expenses, and profits. It reports that the change has brought about "increased interest in the subject of cost in general."

The question whether all-inclusive or factory costs shall be used in computing prices for estimates or invoices may be more or less controversial for some time to come, because of the advocacy for so many years of the use of all-inclusive costs; but to the printer who consistently keeps up his accounting and costing systems, the information is readily available for the practice of either method and for comparing the two methods with a view to determining which plan the better fits his conditions. The "markup" plan has many features to commend it, particularly its flexibility and ease of computation, and for that reason may well be studied by all printers who find it profitable to be interested in costs.

Another Year of Research

THE ARRIVAL of the annual report of the Printing and Allied Trades Research Association of Great Britain serves to remind us of the still inadequate condition of research for American printing. The British Government makes a grant to its association conditional upon the association raising a complementary sum, the aggregate being the annual income budget for carrying on the work. The total income for the past year was over \$50,000.

"The year's work has proved beyond doubt how great is the need for scientific research in the printing and allied trades and has completely justified the formation of the association," says the report. The number of special investigations on members' problems during the year numbered 712, an increase of 78 per cent over last year. These special investigations, aside from constituting a very useful service to members, are helpful in the longer-ranged research work. Fresh ideas frequently are forthcoming and new lines of research of value to the membership as a whole are inaugurated. The long-ranged research is regarded as the most important since from it the greatest developments in the industry may be expected. Twenty-three lines of major research were commenced during the year, the objectives being improved printing processes and materials.

The association has offices and laboratories at Patra House, 10 Robin Hood Court, London, E. C. 4. The staff consists of twenty-nine persons, of whom twenty-three are engaged in the scientific research work proper, a striking example of the manner in which scientists are being drawn upon to meet the problems confronting printers and allied trades in every direction.

While printing research in the United States is still in a haphazard state, because it lacks coördination and is still little more than a series of "resolutions" adopted by several well meaning groups, it might be well if the various committees were to repair to London and view first-hand the excellent setup of PATRA, thus forestalling wasteful expenditures in time and money in what might otherwise prove costly mistakes and misconceptions.

The Tripartite Relationship

THE RECENT big conventions of labor, manufacturers, commercial bodies, bankers, economists and others, by discussions and resolutions, have revealed an American consciousness that hand-in-hand go the interests of employes, stockholders, and public. The prosperity of all these groups is directly related to the volume of goods produced and distributed. There has been a plethora of careless thinking about this important relationship. At times, as a people, we need to be forcibly reminded of the complexity of a relationship in which one needs the others and the others cannot well exist without the one.

Toledo Associates, a civic body devoted to Toledo's industrial peace and other similar welfare problems, recently published results of a study made from confidential figures contributed by eight of Toledo's typical industries. Because the figures are typical, they are a revelation which incites comparisons in many industries, including printing.

For example, the eight Toledo industries have 34,870 employes on payrolls and 30,782 stockholders—almost as many stockholders as job-holders. The average stockholder investment is \$4,780; the average employe investment is \$4,219. The average sales dollar goes largely for raw material and wages—raw materials and allied expenses, 49.3 cents; wages, 30.3 cents. Federal, state, and local taxes get 5.1 cents; research, 1.6 cents. Stockholders last year got 12.6 cents, while 1.1 cents were plowed back into the business. Highest average employe wage last year was \$1,850, and the highest company tax bill for an employe was \$1,180. Supposing a workman could save 10 per cent of his wages for investment, it would require more than twenty-seven years to accumulate the investment required for his job.

Last year in the printing industry in this country, in 325 typical printing businesses, the average plant investment for an employe was \$2,950.77; the average wage for mechanical employe was \$1,549.48; and the average sales for mechanical employe was \$5,382.01. The dollar of sales went 35.5 cents for materials, 28.79 cents for wages (factory), and 3.66 cents to stockholders. The comparisons, as far as they go, with the Toledo industries are not unfavorable to the printing industry.

The employe without the investment in plant made by the stockholder would be without a job; and without a job he would be without wages. The stockholder without the efforts of the worker would be without dividends; and without dividends he would be without funds to reinvest or to use as income-his money would be idle and literally "frozen." The public without either stockholder or employe would have no industry to create local purchasing power nor any adequate source from which to collect necessary taxes for community maintenance. This of course is a simplified statement-it really is much more complicatedbut the fact remains that with America's awakened consciousness of this tripartite relationship, the working out oblems must be done at all times in the of our econ mic p spirit of on and good will. ööpera

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ETTING AROUND in the graphic arts field is undoubtedly one of the brighter facets of an editor's many-faceted existence. It brings one into contact with the men who are doing things in the graphic arts. Here are some of the personalities we have contacted recently, or who have visited The Inland Printer.

1. At the Pearl River (New York) plant of the Dexter Folder Company, W. R. Thompson holds forth as advertising manager. With a long and varied printing background as a basis, Mr. Thompson is always ready to "talk shop" with his many printer friends.

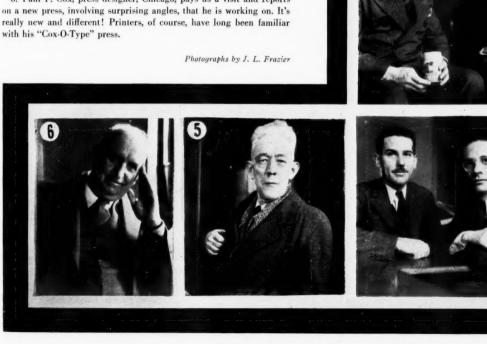
2. At the last U. T. A. convention, at Indianapolis, two expert type purveyors compared notes: Roy G. McCormick (left), Intertype representative in Indiana; and John S. Plummer, Chicago, manager of the middle-western branch of Intertype Corporation.

3. Two distinguished members of the Society of Typographic Arts, Chicago, at an S. T. A. luncheon: Paul Ressinger (left), package designer; and Oswald Cooper, type designer and typographer.

4. Frank S. Easter, promotion manager of The Inland Printer (left), and Olin E. Freedman, president of Production Standards Corporation, Chicago, publisher of "PAR for Printers."

5. Printer and typographic designer Robert A. Williams, Evansville, Indiana, should be well known to INLAND PRINTER readers, for many of his letterheads have been reproduced in these pages.

6. Paul F. Cox, press designer, Chicago, pays us a visit and reports on a new press, involving surprising angles, that he is working on. It's really new and different! Printers, of course, have long been familiar











NEWSPAPER NEEDS LAYOUT MAN

Small-space copy that goes directly to the newspaper composing room frequently needs layout man's touch

but all too seldom gets it. Someone, in some department, should be assigned full-time layout responsibility

By LEROY CHURCH

NTIL the time comes when newspaper proprietors and publishers bend every effort to make each advertisement or broadside or blotter play a tune on the customer's cash register, we shall continue to see ineffectual typography such as is found in the first display headed "Look" herewith.

How does type get that way? Well, usually it's a case of the advertiser, a user of small space in the daily newspapers, sending his copy to the business office typewritten, and all in one long paragraph, with the large, pencil-drawn heading: "ANNOUNCE-MENT," "ATTENTION," "LOOK," or some such work of art. And nine times out of ten such copy is sent directly to the composing room.

who followed the advertiser's copy so literally. Most newspapers and many commercial plants make a regular practice of this.)

The layout reproduced below was made in the composing room by the writer, a mark-up man. This kind of work must be done in odd moments; naturally there isn't much time to fuss with the elements. The point is, however, that where local copy is bad, layouts should be made by someone with printer-advertising sense who should hold an all-time job! It would pay the advertising department as well as the composing room.

And here's an interesting slant on the particular advertiser associated with the displays reproduced here—a wanted to get over the idea that his market was remaining open during the entire winter. He readily agreed that such was the case. mus

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My next statement made it plain that there was no desire to condemn the "follow-copy" handling of this small advertisement—that was one reason, in fact, for waiting so many weeks after the ad had appeared before coming to see him. But honestly, didn't he like my arrangement of the job much better than the other piece of work?

His answer was: "Yes." He added that he had commented on that point the night the ad appeared.

My final question was something like this: "Do you think my arrangement had more pulling power than the

-- LOOK --

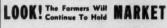
The farmers will continue to hold market in the enclosed shed, for the entire winter, every Tuesday, Thursday and Saturday morning, from 5:30 to 10:30 A. M.

There is a good supply of California and Florida fruits, besides local produce, which consists of applea, potatoes, turnips, cabbage, celery, carrots, onions, poultry, and eggs.

The wholesale department is open every day, and handle a complete line of citrus fruits, vegetables, and nuts.

Farmers' Co-Operative Market Company Corner Cherry and Maple Streets





THE ENTIRE WINTER

Every Tuesday, Thursday and Saturday Menning from 5: no 10:30 circles. There is a good supply of Californ and Florida fruits besides least produce which consists apples, painties, turnips, cabbage, celery, cerests, onlies poultry and eggs.

The wholesole department is open every day and hand complete line of citrus fruit, vegetables and nuts.

FARMERS' CO-OPERATIVE MARKET CO.

One newspaper handled the copy as shown in the first specimen; the set-up simply follows the advertiser's original copy. From another newspaper composing room came the display at the right (the rough layout for which is seen in the middle). Improved display is obvious

Now it's a fact that many ads go to the printer just as they come into the composing room, because there simply isn't time to make layouts. But, in many instances, too, the ads aren't given decent treatment even if there is time—because there's no layout man available for the work.

The examples shown here are a good demonstration of the difference between a little preliminary typographic planning and no planning at all. You can see how the same copy has been handled by two different newspapers, two separate composing rooms, on the same day. This comparison emphasizes the need of layout men, preferably printers, who know their jobs.

(In showing the "horrible example"

I do not mean to criticize the printer

glimpse of his opinion of the potential pulling power of what I believe is the better advertisement.

I was curious to know how his company felt about the difference in appearance of these ads. So, about two months after the advertisements had appeared in print, I made a trip to the manager's office. After introducing myself, I asked for the individual who handled the firm's advertising. The secretary-treasurer of the corporation left his adding machine long enough to tell me several interesting things.

I started my interview by calling the official's attention to the copy and showing him the two different settings.

The opinion was offered that the advertiser had not intended to shout the word "LOOK" so much as he had

orthodox handling of this copy?" He smiled. Evidently he didn't want to say anything derogatory about the other job. But he did reply:

"They both did a good job. We have no way of telling whether one ad produced more results than the other—and it's my belief that our institution was served as well by one as by the other."

Rather a strange answer, don't you think? Maybe you know a suitable retort to it. But, regardless of the retort, the need for a competent layout man in the newspaper plant is a factor for all newspaper proprietors and publishers to weigh with care.

Certainly the slap-dash method of following copy does not benefit either the publisher or the advertiser. To Succeed In Business, every printer must be prepared to give prompt delivery service on every job. He must be able to go strong on price and quality—but the worthwhile buyer will pay more money, if necessary, to get a promptly delivered order. To paraphrase an oft-repeated Biblical expression, "Now abideth price, quality, and service, and not the least essential of these is service."

The time in which a customer expects delivery on a printing job today, as compared with twenty years ago, is less than one-third. A one-time thirtyday job must now be done in ten days or less, an eight-day job must go out on the early afternoon of the third day to satisfy the customer. (This is not altogether an indication of impatience on the part of the users of printing; a faster tempo in the march of business is found all down the line.) There is a big volume of printing that develops among manufacturers and merchants who conceive advertising and sales campaigns overnight, and the printer must tie in with their plans with equally speedy service.

Each job of printing passes through five phases of manufacture in the average commercial plant: planning and layout, composition, proofreading and customer's reading, presswork, and bindery. The division of responsibility for the work is at the bottom of most cases of delay in delivery.

It seems to be very difficult for supervisors and workmen in *one* department to think in terms of the time required for *all* departments to carry the job on to the point of delivery. For example, a certain piece of work is due to be delivered in five days. The preparation units are most likely to think in terms of three days for the completion

'CHECK-UP' and 'FOLLOW-UP'

To insure delivery of jobs on specified dates, production records should be in charge of someone who is best informed in regard to all of the processes of the plant. "Check-up" forms described here help to keep jobs moving from one department to the next in regular flow

By P. R. Russell

of their work instead of the one day that can be allotted to those phases of the work. Thus the whole problem is to keep the job moving from one department to the next in a proper proportion of time to finish it by the delivery date. The fact is that in most of our plants there is a considerable percentage of workmen who have been in the printing business a long time and find it very difficult to become accustomed to faster handling of work.

It should be the policy of any printing plant that expects to live up to its promises to assign the responsibility of fixing delivery dates to that person in the planning or production office who is best informed about all of the processes of the plant. It should invariably be someone independent of any individual department or one with any degree of the limited vision of only one phase of the manufacture of printing. This one's continuance on this job

should depend upon the regularity with which his calculations actually work out. Any delivery date "fixer" will have a percentage of "misses," but these should be held to a minimum.

There are numerous people in printing-plant offices who can figure out how long it will take to do a job on the basis of the actual production time required on each of the several units involved; but these same people are likely to overlook such items as the time required to proofread galley proofs, return such proofs to the machine for corrections, put in said corrections, proof again, and revise; the time required to send a job out for the customer's reading and okay (sometimes hundreds of miles away); the time required for stone lock-up and press makeready; and the time required for ink to dry (greatly varying on different kinds of stock) before folding and other bindery work can be put into action.

Granting that an altogether possible delivery date has been fixed, how can we go about insuring the delivery of the job on that date?

One essential thing is a system for keeping a complete record of the sending out and the return of proofs to the customer. When galley proofs are called for, this means two times out and two times in-four entries on the card. A simple form for this kind of a record, which is kept in a "Kardex" type of file, is illustrated below. This is best kept by someone in the office as a check against a similar record to be kept in the composing room. One record serves as a check against the other. These records can be completely verified by the use of a time stamp on the proofs themselves as they pass across the desk of the proof-record clerk.

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Simple form, kept in "Kardex" type of file, which gives complete record of the sending out and returning of proofs. A time stamp verifies

What might be termed the second essential is an office "check-up" on jobs in process. This can be taken as often as desired, and in most plants a daily check-up is required for best results. There should be a printed form for this. Figure 2 shows a form used in a large Southern publishing house for keeping a daily check on the status of its periodicals. This form can be used for commercial work by leaving the space at the left blank for writing in the name of the job.

Where considerable work is done for one customer there should be a daily or weekly report of the status of the customer's jobs. Figure 3 illustrates a report form of this kind, and shows a report as actually made by this same Southern publishing house to its wholesale book department. Four copies of this report are made weekly—one going to the customer, one to the plant superintendent, one to the production manager, and one being held as a basis for the next check-up and report. A

copy of this report serves throughout the week as a ready reference on the approximate status of these jobs.

A cylinder-press chart kept by the production office in this Southern plant is shown in Figure 4. This chart is made on 10 by 10 cross-section paper, with each chart covering about thirty working days. Each section represents one day, and each sub-division of the section an hour (with breaks that compensate for the fact that a day is eight hours). When a job is put on

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Forms for production check-up, described in accompanying article. Top, Figure 2: Form for checking regular periodicals; easily adapted to general commercial work. Middle, Figure 3: A report of weekly check-up on major jobs done for one customer. Bottom, Figure 4: Chart showing status of cylinder-press jobs in process; this chart enables production manager to check work on more than twenty cylinder and rotary presses

A TRIBUTE WRITTEN BY HIS SON, WILLIAM M. PASSANO

Edward B. Passano

DEAR DAD: I face the difficult task of putting on paper what I have thought silently thousands of times in the past. A tribute, says the dictionary, is a personal contribution in token of services rendered. You have rendered many services to many people. What shall my tribute be in token of? Why, of the services that I alone know more about than anyone—the service you rendered to me.

And then when I came to work at the plant, there was the training program that you had carefully worked out for me. I refer, of course, to the apprenticeship that I served in the mechanical departments so that I would know the practical end of the business. But, of more importance, I think, were the hours spent with you in which you gave me the benefit of your years of experience in run-



Edward B. Passano (seated) is president of The Waverly Press, Incorporated, Baltimore, Maryland; he is a member of the U. T. A., the American Society of Mechanical Engineers, and is the author of papers pertaining to the technique of printing. His son, William M. Passano (left) is company treasurer; another son, Edward M. Passano (center) is the buyer for the organization

We have known each other for thirty-six years, and for sixteen years we have been in business together. Few sons can look back on such long and intimate association with their fathers; fewer still have been the recipients of such unselfish, infinitely patient, objective guidance and training as that which you have bestowed upon me. When I am asked today my opinion of the relative merits of a boy's going away to college or of going to college in his home town, I list as the best argument for the latter the fact that his father's advice will be available at times when his unsupported judgment would be at fault. Do you remember advising me to study mechanical engineering because you thought it was the best education for a business man, and when half through my college course I wanted to quit because the work was so hard? You left it up to me, but you patiently gave me your reasons for advising me to stick it out. Do you remember helping me in the eve-

nings with my studies, calculus and all?

ning the business. You gave me a philosophy of life. "Hitch your wagon to a star," you said, "if you would clear the house tops."

As the years have gone by, the business has prospered, our plant has won a reputation for its methods of management, and I have made my contribution to all this. But I shall never cease to admire a certain quality developed in you to a much higher point than I can hope to attain. I refer, my dear father, to your courage. The courage which enabled you to convert a small printing plant, deeply in debt, into a financially independent publication house. The courage which made it possible for you to meet Saturday's payroll with no money in hand on Friday night. The courage which brought you through conflicts, and through the city-wide conflagration which completely destroyed our plant. These are things I have never had to face; I hope I never shall have to face them, but, if I do, all I ask is that I may have inherited a small share of your courage.—BILL.

the press, the day and hour becomes the starting point on the chart, with a line drawn to the day and hour on the chart that it should normally finish. A second line underneath the first (drawn with a colored pencil) shows actual progress on the job, based on a daily production report from the pressroom foreman. By referring to this chart, it is possible to check up on the status of any job on a cylinder press in the plant at any time. Incidentally, this chart enables the production manager to know at any time what job is in process on more than twenty cylinder and rotary presses, which is very important in any plant where the production is controlled by a production manager in the office instead of by the foreman of the department.

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Not a great deal need be said about the "follow-up" part of this plan. When the "check-up" reveals that a certain job is not moving according to schedule, either the superintendent or production manager contacts the department in which the job is being delayed -the contact is usually in the form of a written order-and demands that work on the job proceed as planned. If the foreman has some legitimate reason for delaying the job, he immediately reports his reason to the office. In some cases it may be because of other work that is in an even greater hurry than the job in question—a matter of choice between "rush" jobs.

If the fault is the failure of the customer to return the proofs promptly, then it is necessary for somebody in the office to contact the customer about it. If the delay is occasioned by the customer's delay in returning proofs, there is no difficulty in obtaining extension of the delivery date.

Printers can rest assured that the demand for prompt delivery will increase rather than decrease. They will have to find a way to do everything faster as time goes on.

Typewriter Legibility

A somewhat unorthodox type face is used on his typewriter by Stephen G. Rich, catalog and trade-paper publisher, of Verona, New Jersey. A student of typographic effectiveness, Mr. Rich finds the "Small Victoria" face on the Underwood typewriter to be "more or less like a Chelt or Century." And he adds: "For pleasing and legible work on the typewriter I like this face the best of any I have so far seen."

CONFLICTS AND CONFLAGRATIONS MET COURAGEOUSLY

Less Trim, Less Waste

Proper mill-sheet size is important calculation

By EDWARD T. MILLER

AID THE EXPERT: "The fad of bleed-designs has played havoc with the standard sizes of paper and has increased the amount of waste incurred in cutting and trimming variably from 10 to 60 per cent. The value of paper wasted by printers in these operations amounts to more than their profit on the entire amount of paper used."

Incredible! I thought, and I am sure my face reflected my thought as I looked at the speaker.

"Furthermore," he continued, "the waste amounts to more in value than the paper merchant's profit on the bill of paper sold to the printer."

These are bold statements, but they were made to me by M. E. Powers, an engineer well known in a large number of printing establishments throughout the country where his services have been in demand ferreting out wastes and inefficiency in production. Harking back to the celebrated report, "Waste in Industry," which at the time (1921) put American printers "on the spot," your reporter became all eyes and ears for the story.

Mr. Powers has just completed an exhaustive study of "The Waste in the Trimming of Various Sizes of Upright Booklets." Out of it have come some surprising figures regarding wastes through cutting and trimming. In the brief space at hand, it is impossible to publish all of the data, but a brief résumé may at least suggest greater caution when laying out paper requirements for a job, and may be helpful to the printer who finds it necessary, as most of us do these days, to figure, literally, "to the very fraction of an inch." Or closer!

"A printer easily can run into difficulties and incur wastes of paper stock that may prove disastrous if he fails to calculate carefully the proper size mill sheet from which to cut the proper size press sheet," continued Mr. Powers. "The percentages of waste in trimming booklets requiring ½-inch trim run from 9 per cent to as high as 40 per cent; on those requiring ½-inch trim, from 10 per cent to as high as 42 per cent; on those requiring 3%-inch trim, embracing largely the booklets with

bleed designs, the waste in trimming runs from 10 per cent to 60 per cent.

"Nowadays, over 80 per cent of illustrated pieces are bleed designs: therefore unusual care should be exercised in calculating the proper size of press sheet and in selecting the mill sheet from which it will cut to the best advantage. Paper manufacturers and merchants have introduced practically no new sizes nor changed standard sizes to provide for the extra paper required for grippers free from the bleed design. Invariably this calls for the use of larger mill sheets and an increase of poundage in the amount of paper required for the job of 5 to 80 per cent. You see, a bleed design interferes with the usual procedure of lockup. Crossbars are necessary for locking up such forms. Grippers require an extra margin, or a margin all their own. All of this creates a definite need for additional paper.

"Do buyers know these facts? If they knew them, would they always be so eager to demand bleed designs? Do they know the penalties in the form of paper wastes and extra poundage they are paying for this modern manifestation of typographical art? Is the printer cashing in on the fad?"

The sizes of booklets studied by Mr. Powers are from collections of the International Paper Company, the S. D. Warren Paper Company, and from a number of experimental sizes. There are thirty-three of them in all—those shown in the table on the opposite page and the following additional sizes:

3 x6	4 x5½	4½x 8
31/4x5	4 x6	43/4 x 61/4
$3\frac{1}{2}x5\frac{1}{2}$	4 x71/4	7 x10
3½x6¼	4 x9	71/8×101/4
3\%x5\%	41/4x61/2	7½x10
37/8x6	41/4 x81/2	7%x10%
$3\frac{3}{4}$ x6\frac{1}{2}	4½x6	8 x10
3%x67/8	4½x7	8½x11

"When one considers all the efforts put forth to standardize booklet and folder sizes, and the sizes of paper from which they are cut, it would seem that the industry has advanced only a little way in that direction," said Mr. Powers. "As it is, some twelve different sizes of paper for booklets have attained the definite status of 'standard,' or are practically regarded as standard, although hardly any of them will cut bleed designs without an overnormal amount of waste. The twelve sizes followed in the study are:

25x38	30½x41	36x48
26x40	32 x44	38x50
28x42	34 x44	42x56
28x44	35 x45	44x64

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"Because these twelve sizes of mill sheets do not meet all of the needs of the printer, especially since the advent of bleed pages, he is forced more and more to resort to mill shipments of special sizes, whenever the quantity warrants, in order to protect his customers against undue wastes. This has had a tendency to discourage the use of the so-called standard sizes of mill sheets, and raises the question as to whether the standard sizes should not again be revised to meet the needs which modern photography and typography have created.

"Some one of the twelve sheet sizes listed above is the most economical one to use for the 3-by-6 page size; some other one, for the 3½-by-5 page size, and so on for the entire number of 33 page sizes. For instance, for a 16-page booklet of a trim size 5½ by 8½, a press sheet allowing ½-inch trim three sides would be 22½ by 35 inches. Two such press sheets would cut out of a mill sheet 35 by 45 with a trim-waste of only 5 per cent of the sheet area.

"If, however, allowance had to be made for ½-inch trim on three sides instead of ½-inch trim, the press-sheet dimensions would have to be increased to 23 by 36 inches. No longer would the 35 by 45 mill sheet be economical to use, and a change of mill-sheet size

DOES IT BLEED?

Printers should spend more time planning before they begin to estimate, says M. E. Powers, Chicago engineer, who supplied the data for the accompanying article. Mr. Powers has just completed a comprehensive study of "The Waste in the Trimming of Various Sizes of Upright Booklets." Some of his findings are embodied in the table reproduced on the opposite page.

"Do buyers of printing know the penalties in the form of paper wastes and extra poundage they are paying for bleed designs?" asks Mr. Powers. "And are printers cashing in on the trend?" would have to be made. The economical mill-sheet size now would be a 25 by 38, from which only one press sheet could be cut, and then only with a waste of 21 per cent of the mill-sheet area, meaning also an increase in the poundage of the paper required of 20.2 per cent.

"But suppose the same sixteen-page booklet with trimpage size of 51/2 by 81/2 were to be printed with bleed design, then the press sheet reguired here for the necessary 3%-inch trim with the extra paper to cover cross bars and gripper margin would have to be increased to 25 by 40 inches. One such sheet would cut best from a 26 by 40 mill sheet with a waste of 26 per cent, meaning also an increase in the paper poundage of 49 per cent, or from a 28 by 42 mill sheet with a waste of 36 per cent, with corresponding increase in paper poundage.

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"Stick a flag there by way of emphasis," cautioned Mr. Powers. "When estimating a booklet with bleed designs, don't allow yourself to be fooled on the size of mill sheet that must be used—it simply must be a larger sheet. An extra margin for grippers and necessary crossbars against which to lock over-hanging designs are absolutely essential; to cover these, additional paper is required.

"Notice throughout the accompanying table the high

percentage of waste consistently incurred by the use of 12 and 24 pages. This is because 12- and 24-page booklets require press sheets approaching 'square'; the nearer a square sheet, the larger the percentage of waste.

"Another thing: Not always is it economical to run 32-page forms, particularly where only one such press sheet will cut from a mill sheet with an exceedingly high percentage of waste. A mill sheet, for instance, which will cut three 16-page press sheets with the minimum of waste may be found, in which case, obviously, it is best to run 16-page forms.

"Of course some of this paper waste is unavoidable—it is characteristic of the business—but much of it is avoid-

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	32 12 24	32x44 28x42 28x42	1 2 1	20 28 28	32x44 28x42 28x42	2 1	20 28 28	36x48 36x48 36x48	1 2 1	55 51 51		22.7 47.5 47.5
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54 x 75	4 8 16 32 12 24	32x44 32x44 32x44 32x44 30x41 30x41	8 4 2 1 2 1	9 9 9 9 22 22	34 x44 34 x44 34 x44 34 x44 28 x44 28 x44	8 4 2 1 2 1	14 14 14 14 22 22	36x48 36x48 36x48 38x50 36x48 36x48	8 4 2 1 2 1	26 26 26 32 45 45	6.6 5.8 5.9 5.9	22.5 22.8 22.6 34.4 40.2 40.4
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able, like many wastes in the industry. Careful planning of type-page sizes with reference to the trimmed page, more careful alignment and lockup of forms, providing for proper width of gutters between pages so varied as to overcome folding and binding 'stretch' and to give more accurate margins, will go a long way to overcome waste in trimming and to avoid the too-prevalent 'undersize trimming.' "

Mr. Powers reminds us that if the printer does not carefully plan and calculate the proper size sheet to use for the "trims" required, a table such as that accompanying this article will be most helpful at least in informing him of the likely penalty he will have to pay for not doing it. Printers who

formulate similar tables for their most common size booklets, will find them time savers.

Mr. Powers says printers ought to spend more time planning before they begin to estimate. The size of the press sheet must be determined, after which the size of the mill sheet from which the press sheet can be cut most economically must be selected. Paper thus dictates, to a very large degree, the plan that must be followed later on. In the face of the high percentage of waste in cutting and trimming, indicated above, and because of the close relationship between waste and profit, careful planning and careful selection of sizes seems to be the part of good management.

LETTERS to the EDITOR



Slight Matter of Ethics

To the Editor: For the past nine years I have been connected with printing concerns as production man, and have a fair knowledge of printing processes and customers. About six months ago my present employer gave me an opportunity to sell printing. Naturally, being young and eager to get ahead, I read all articles and items connected with selling.

Among others, I discovered "You Never Have an Account Cinched," written by J. S. Jayse, in the recent issue of The Inland Printer. I am bound to say that Mr. Jayse's recommended method of submitting constructive ideas to the client doesn't seem to work very well in practice.

For one medical house in town I had my artist make a fine layout and write copy for a broadside which the vice-president of the concern told his advertising manager was the finest idea submitted to the company for some time. This advertising manager asked for an estimate on one hundred thousand and one hundred and fifty thousand, which was submitted.

At the time of submitting the estimate I asked for our layout and copy back so that the estimater might check the typesetting and so on. Mr. Advertising Manager politely informed me that our layout had gone to New York for the approval of the Eastern Manager. (Pause for old-time salesmen to have a good laugh.)

A week later I dropped back to the prospect to see if the layout had been returned. Mr. Advertising Manager said the layout had not been returned as yet, but he would get in touch with me as soon as it was returned. Several days later our telephone operator called me at another prospect's office and said Mr. Advertising Manager was looking for me. I immediately turned off the route to call on Mr. Advertising Manager.

Mr. Advertising Manager informed me his company could not afford a broadside at present, but that he would call me next time anything came up. I thanked him and asked for our layout. He called his secretary and asked for the correspondence on the broadside, which was produced.

One look at my broadside showed that it had passed through many hands (including plenty of inky ones). My disgusted look did not go unheeded, for the advertising manager quickly offered apologies for the way the New York office had handled the layout. It was a lame cover-up indeed, and, needless to say, it didn't fool me.

Contacting doctor's offices for prospects proved a poor place to find orders, but I did find a printed sample of our dummy, with a few copy changes in the text which would undoubtedly have been necessary anyway.

I don't know who the printer was, but I do know the author and artist; and I sincerely hope that the medical instruments produced by this company will be used as gratuitously as our services were.—Anon.

Answers to Questions

To the Editor: For a period of two decades I have found that the printing-trade journals are the best text books. "'Way back when," as they say, I remember reading The Inland Printer, often when I should have been studying my high school French or Latin.

Folks in the teaching profession are asked questions—many of them. Some they can answer with satisfaction to the inquirer, and some they cannot. I believe that the magazines, over a period of years, answer most questions asked by students as well as by printers and laymen.

The difficulty lies in remembering the facts which give voice to the correct answers. It is impossible for one poor brain to do so. There is no library file which cross-indexes articles and shorts appearing in the printing journals. It is true that such indexes as the Readers' Guide will, at times, list a few of these articles, but this is not adequate to the needs. Here is a plan used in Mechanics Institute's department of publishing and printing:

Seventeen graphic arts magazines are sent to the Institute library each month. Before they are placed on the shelves, each one is read, and every article, however small, is indexed on a card according to subject. The file is divided into eighteen sections:

1, Bindery; 2, Education; 3, Cost and Estimating; 4, Hand Composition; 5, History of Printing; 6, Inks and Color; 7, Layout and Typography; 8, Lithography and Gravure; 9, Machine Composition; 10, Management; 11, Paper; 12, Plate Making; 13, Proofreading; 14, Presswork; 15, Sales and Advertising; 16, Specimens; 17, Individuals and Plants; 18, Newspaper Printing.

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Titles of articles are usually not given, for, as they are filed in alphabetical order, one would have difficulty in finding references with titles such as they are! Subject matter is the basis of indexing.

The file now contains over 8,000 cards, and is growing about two hundred cards a month.

Of course, the file will not refer one to answers to all questions—but it seems to answer most of them.

A local printer had difficulty in printing on wood. The file was consulted, and he was referred to several articles which gave him the information that he wanted. The latest request was from an information bureau—what is the fastest speed ever attained on a slugcasting machine, and who attained it? The file was consulted, and in five minutes a letter was off.

The value to a school of printing and publishing is obvious, for here is library research of the highest grade. Without the file, search for such information would be a prohibitive, timeconsuming, tedious task. Of course, this is a great deal of hard work for someone. Reading every article in seventeen magazines and indexing each is no small task. But we believe the work is worth while; it make possible a clearing house of information for printers and students.-R. RAN-DOLPH KARCH, technical supervisor, department of publishing and printing, Rochester Athenaeum and Mechanics Institute, Rochester, New York.

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By Eugene St. John

Stamped envelope must be enclosed with your letter when a reply by mail is desired

Static; Skip Numbering

We have not been able to locate a neutralizer for use in connection with our folder when static is troublesome. Can you suggest anything else? Also can you tell us how check books, three checks to a sheet, are numbered, so that, for instance, checks numbers 1, 2, and 3 come on one sheet, 4, 5, and 6 on the next sheet, and so on. Samples we have observed apparently had not been hand numbered.

Some printers cover the parts of the folder which the sheet contacts with various substances, starting with the first fold. Talcum powder, liquid glass, and glycerin have been used—also diethylene glycol. The two last, while effective at times, do not combat static as well as a humidified room does.

You can obtain skip wheels for use on standard regular numbering machines. On short numbering runs, in the absence of skip wheels, we would use regular machines, printing 1, 2, and 3 on the first sheet of checks, 2, 3, and 4 on a waste sheet; 3, 4, and 5 on a second waste sheet, then 4, 5, and 6 on a second sheet of checks, and so on.

Specializing, Ruled Forms

What kind of equipment is used by commercial printers who specialize in ruled forms? What is the most economical way of setting ruled form.

The most economical way of setting rule forms is found in the work-and-twist method. All the type and the horizontal rules are set in one form, all the vertical rules in another, care being taken to get all measurements exact before the typesetting starts. The two forms are locked up either foot to foot or side by side, with one form head up and the other head down, whichever arrangement is indicated by convenience, size of paper, or press or other consideration.

The two forms are printed in a single impression on a sheet of double size, which is bisected after printing,

to yield two copies. The sheet is sent through the press twice, twisted the second time, after which it is bisected. Sheets are cut rectangular on a paper cutter to insure register. The saving is principally in the composition; sometimes also in makeready. Composing machines are used for much tabular composition.

Another letterpress method, especially for long runs, is to make a zinc line engraving, either from a proof or from a reprint copy, and then make the required number of copies of stereos to produce a multiple form, which, with a fast rotary letterpress machine, keeps the cost low, especially on the faster roll-feed presses.

A considerable quantity of ruledform work is produced on office duplicating machines and, in commercial print shops, on offset presses. Both the photographic printing frame (for facsimile reproduction of black line copy on thin white paper) and the camera are used to secure the negative necessary to print down the image on the zinc press plate. A variation is to make a negative of the type only and scratch the rules on the negative with a stylus.

One of the latest stunts is to draw or trace a complete rule form on a sheet of sensitized paper which is clamped on a small offset press, in lieu of a zinc plate, and printed from. Only one side of this paper press plate can be used, and it is useless after ten days, but it can produce cheap copies on a small offset press while it lasts.

No small quantity of low-grade rule work is produced on multigraphs and mimeographs, fitted with automatic feeders. These office duplicating machines, office offset presses, and the regular commercial-size offset presses have made it difficult for the purely letterpress plant to compete on a considerable volume of work.

Type Cleaner

We would like a formula for cleaning type. Our method at present is to soak the type in lye water and then wash in gasoline, which means that each piece of type must be handled separately. Is there a solvent that will eliminate this by cutting all the dirt off the type so that it would, when taken out, immediately dry?

Good type cleaners have been advertised in The Inland Printer recently. If Iye water is used, the type should be placed on a galley after all wood had been removed. The galley is placed in the sink on the slant and the type scrubbed with a long-handled bristle or brass-wire brush and then flushed with hot water and dried. A hose on the hot water faucet is used with ample pressure to drive the sediment off the type.

Celluloid Under Drawsheet

We have been reading that some printers are getting excellent effects on fine halftone work by inserting a thin sheet of Cellophane under the tympan drawsheet. We would appreciate having the names of any concerns that might be doing this with whom we can communicate. We also use a hard packing on our fine work, and see where the Cellophane might do some wonderful things. Back in our mind, however, is a slight reservation as to what this may do in the wear of cuts on a run of ten or fifteen thousand.

Cellophane is a cellulose tissue, and used under the drawsheet would have about the same effect as a sheet of glazed onion-skin. Some pressmen do carry a thin sheet of celluloid, an entirely different material, under the drawsheet, but it is unnecessary and serves no good purpose if the regular hard packing—manila tympan paper and S. and S. C.—is used in connection with thorough makeready.

Celluloid could be used under the drawsheet on a cylinder just as under the tympan on the platen press, but the regular hard packing is hard enough for the cylinder impression.

Slur on Cylinder Press

We are enclosing a sheet from our cylinder job press which shows a bad slur at the bottom and poor printing all over. We have printed this form for eight years without trouble when handled by different pressmen. We had the ink made up especially for ragcontent bond, but the pressman had trouble making the form print, and when it did the rules slurred. I am not a pressman, but it looks to me as though too much ink and too much makeready were causing the trouble.

Should this job be run with shooflies? This pressman never uses the shooflies; says they are unnecessary. What are they supposed to be used for? The pressman is now trying it out on our automatic platen press, but says it is too heavy a form (two up) so is trying it single. What should the packing he?

The form is not too heavy for the platen press two up if given a thorough makeready. Too much ink has been used. Make ready with scant ink so you can see weak spots in print easily.

After marking out and patching up the first overlay on S. and S. C., pull a second trial impression for overlay and fill it out on a sheet of the ragcontent bond. Use hard packing on both cylinder and platen presses. The impression must be even throughout the length of the rules to avoid slur.

The shooflies are used to lift the edge of the sheet over the stripper fingers, but as it takes time to set them to a nicety if the sheet is curly, or if static is troublesome, some pressmen cut V's in the drawsheet next to the stripper fingers in lieu of shooflies, with angle at bottom of V pointing to the back edge of sheet, and slightly raised above the drawsheet. As a matter of fact, some small cylinder presses have been built without shooflies.

Gold on Black

We attach two copies of a box wrap. Can you tell us what coating is on this wrap, or whether this finish is obtained by the use of special inks? This is a new field for us and we are doing some experimental work to see how well and how accurately we can reproduce this wrap. The finish puzzles us; how is it obtained?

Another problem that bothers us is the gold ink over the black solid. We anticipate difficulty in getting good coverage with a non-tarnish, non-rub gold ink.

The sheet has been varnished all over. If you will consult the inkmaker you can match the wrap satisfactorily with gloss inks, thus saving the cost of the varnishing or spot-varnishing.

It is not difficult to print gold ink over black, provided the right ink for the paper is used, but be sure the black is just set well enough to permit handling the sheets with regular care without smearing. If the black dries hard, it may require two impressions of gold ink to cover smoothly.

Send blank sheets of paper, proofs, and name of press to inkmaker. He will advise you whether gloss inks can be used to advantage on this or on a special paper for gloss inks, and whether it is better to reproduce the job by varnishing or spot varnishing.

Causes of Uneven Print

We'd appreciate your comments on the enclosed job, particularly with regard to the presswork on the inside pages. You will notice that on pages two, three, six, and seven the impression is not perfect; there is some question as to whether this is the fault of the paper or whether it is due to improper inking, defective rollers, or poor makeready.

The paper is of good quality. The makeready is not as thorough as required, the ink is too soft for the paper, and the rollers, judging from the spotty inking, are hard and out of round. Use hard packing, new winter rollers, a stiff job ink, and more careful makeready, and you may get a good print on this paper.

At this season, the pressroom is not warm enough at times to allow the rollers to function properly; you might check this point.

Pad Production

We want to pad together twenty or twentyfive sheets of ruled blank paper about five by eight inches, these sheets to be fastened on two sides and bottom and open at the top, with a piece of cardboard under pad. Lines show where sheet will be perforated so that it may be easily torn from the pad. The thin lines show where pad is to be fastened to the back in such a manner that wind cannot rattle or tear off the sheets. The top side we propose to fasten with two or three staples.

The important points are that the pad shall be secure against the force of the wind and casual handling by the curious, and that sheets may be torn off freely along the perforations after being used.

Would it be better to have perforations in the same position on all sheets or staggered to make for ease in tearing off? What is the best way to fasten the sheets together and to the back—thread or wire stitch, staple, or rivet? Or is it best to run a strip of glued binders' cloth around the edge after padding with glue? The expected exposure to the weather hardly permits the last method. Pads would probably be ordered in from fifty-thousand to one-hundred-thousand lots.

Pads of ruled and perforated (not printed) sheets are most economically produced at the paper mill. Our advice is to give the specifications to your paper dealer, who will be pleased to get you the best price on the pads. Round-hole perforations and wire stitching will yield good pads.

Nails From Wood Bases

We had a peculiar difficulty in running this job. The mounting nails around the halftones kept working up. The other two etchings (of type) did not bother us. The job was printed from new zinc halftones which are on the gripper side; each cut has been calipered and its height is marked on the sample. They are three to four thousandths of an inch over type height to allow for the give of wood bases under compression. We used the lightest possible impression. We took the cuts out and put in more nails, but still they worked up after about fifty impressions.

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Shouldn't zinc etchings be satisfactory for short runs of five hundred copies? I know cracking on the nailing edge often occurs on long runs.

It is necessary that the plates be level and all of about the same height to avoid rocking. A more thorough makeready, with careful gradation of overlays to the tones of the engravings, would have allowed you to use less squeeze all over the form.

The best procedure is to use metal base, because of the lack of stability and the variations in wood, not only between bases but in the individual base. When using any wood base, first be sure all plates are level and type high by careful measurement. If the trial impression shows noticeable give, try to get the plates level under impression with underlays. Then apply a thorough spot overlay or two, as needed, following with a cut overlay.

If the print still is not clear and strong, add a folio under the form and another to the packing, always trying to keep the plates level to avoid rocking. The extra squeeze required because of the compression of the wood need not all be applied under the wood—just part of it, enough to leave the plates type high under impression.

Perforating on Cylinder Press

We do quite a lot of salesbook printing, gathering the sheets 22 by 34 inches and cutting them in two prior to printing on our cylinder job press. Everything works out fine with the exception of our perforating. We use new type-high steel perforating rule but it takes too much squeeze to get it to tear easily on hard paper. When using extra squeeze on the rule either as underlay or overlay, it has a tendency to cause slur on adjacent lines of type in the form. Can you give us some suggestions relative to making ready a form of this sort advising us as to perforating rules, line cuts on wood, and type, and the sort of packing to use? Would it be practicable to place a narrow strip of tin, copper, or brass under the drawsheet for the perforating rule to strike against?

For this work, when running a perforating rule or two in the form, some use rule less than type high, but the type-high answers very well. Running on 16-pound bond with forms of mixed old and new type and line cuts, use medium-hard packing of oiled manila tympan and S. and S. C. The drawsheet should be level with the cylinder bearers. The form should be type high. Low cuts are underlaid to type height.

This press pulls a very good impression, and a little judicious overlaving with tissue .0015 inch thick is sufficient to get the run started after the extra overlay for the perforating rules is secured and any solids in cut reinforced. Strips of shimming brass are secured over an impression on a tough sheet next below the drawsheet of the perforating rule. A print of it on the drawsheet is covered with bookbinders' tape (gummed Holland cloth). If this causes a slur, the packing may be cut away under the strip of brass. For perforating at a right angle to the grippers it is possible to use perforating attachments without trouble.

Registering Dies, Plates

I am trying to cut down on idle time on our four cylinder presses, three two-color machines, and a single press. We manufacture cartons which are printed ten-up on a twenty-three point board, size 36 by 61 inches. With ten boxes on a sheet and four or five plates to a box, you can imagine the production lost when these forms are registered in on the press. It is nothing unusual for a press to be down from twelve to fifteen hours on a two-color makeready.

My idea is this: I propose to have a die made up, the exact duplicate of that used in production, except that it will be a little shorter around the cylinder to compensate for the curvature. This die is clamped down solid on an imposing stone, with guides to locate the sheet on the die to the same margins required on the cutting presses. A sheet is placed on the die and securely held up against the guides while an impression is taken, heavy enough to be seen on the back. A wooden base is then placed on another imposing stone with guides similar to those on the die.

The die-impression sheet is placed on the base, face down, ready to receive the plates. We use stereotype plates. With plates placed on the die sheet as close as possible to register and held in position with tacks on two sides, the die sheet is removed and each plate secured with two tacks. Any interlays of the solids could be made at this time.

The next step would be to ink the form with a brayer. A new die sheet is placed on the form, and a hand proof is taken. Subsequent hand proofs are taken until the form is registered into the die sheets. If the job is two or more colors, the remaining forms are registered into the first. The key form is then placed on the press and registered into additional die sheets.

I'd like to ask the following questions: 1. If the forms are registered in this manner is it possible they will register on the press if the same quantity of packing is used on both cylinders? If one form is light and the other heavy, necessitating different thicknesses of packing on the two cylinders, would that throw out the register? 2. On a three-color job with one of the forms run on a singlecolor press that has a larger cylinder (the single-color is sixty-five inches and the twocolor is sixty-two inches), would this difference in cylinders affect the register? 3. Is it not a fact that a sheet printed or cut while rolling around a cylinder will be somewhat longer than the form or die used flat?

Please suggest some book that deals with these presses, both from a printing as well as a mechanical standpoint. I am a constant reader of THE INLAND PRINTER and never miss any of your articles.

While your proposed scheme has merit, it should be remembered that we are in a rapidly changing industry in which speed is the slogan; and in order to compete with analysts and organizers, hold our present business, and get more of it, we must equip with the latest time-saving premakeready equipment, which greatly outclasses your scheme as outlined.

You can do better printing with less makeready, you can register forms before sending them to press much more rapidly, if you will equip with patent metal base for stereos and a modern proof press. We add that our best advice is to consult the manufacturers in these circumstances.

The weak point in your scheme is the difficulty, if not impossibility, of pulling a stone proof of the die form without the sheet wiggling or wobbling enough to spoil its usefulness as a base for registering in the type form. You will have similar trouble with the stereos on wood base. Taking up your questions in order:

1. If the forms are truly registered on the stone they will register on the press, provided that the bed bearers on all presses used are .9167 of an inch high, all printing forms type high, packing decreased so the cardboard being printed will be not more than .003 of an inch above cylinder bearers after makeready, and with cylinder



"Remember our new 1940 model, Norm? Well, I was getting 90,000 impressions an hour..."

bearers riding the bearers when printing at speed. The feeding apparatus must be adjusted for the thick sheet, and the bands and brush especially should be made to have slightly more tension at the center of cylinder; the guides should be raised a few thousandths of an inch from the tongues.

The difference in cylinders is not enough to affect the register to any

noticeable degree.

3. A sheet printed around the cylinder is not longer than a flat impression if the cylinders, packings, bearers, and form are in suitable adjustment. A cut and creased sheet will be shorter around the cylinder because of the creases, and this must be allowed for in registering the key printing form with the die.

Another scheme of registering forms of plates on patent bases, which may be adapted to stereos on a wood base, is as follows: supposing a two-color job is to be run on two single presses, the key form is made up first and the two presses are set exactly alike. After position okay, a sheet is fed to guides on the key-form press and printed. Cutouts are made in the most widely separated units for registering. A piece of wood is placed in the groove of the patent base about where the margin is, at both ends of the sheet, and a headless tack, a trifle over type high, is driven into the wood. The sheet with cutouts is fed to guides of the second press and advanced around the cylinder. A long strip of pica reglet is now laid on the metal base, just where the margin is, and the catches are moved to hold the reglet in place on both sides.

The sheet with cutouts is laid face down and registered by margin and reglet and pressed down over the tacks. Another strip of reglet is laid over the paper just above the first, and tacks are driven through the two reglets and the sheet to hold the latter. Starting at the corner, one unit after another is registered in by locating it to correspond with cutouts. As each unit is registered, the corresponding part of the sheet with cutouts is torn off so as not to be in the way. This scheme can be adapted also to registering on the stone as well as on the press.

A variation is to pull a two-side impression on the key-form press, by pulling an impression on the draw-sheet before feeding the sheet in so that it is offset on the back of the sheet when the sheet is fed in. But this scheme, like yours, is not as rapid as certain other methods.

PROOFROOM FOREMAN IS HUMAN

By Edward N. Teall

COMETIMES IT SEEMS to me that the proofreaders have only themselves to thank for a large part of their troubles. If that seems tough talk to come from this quarter, let it be remembered that at least the wounds of a friend are faithful. That Scriptural expression I take, whether correctly or not I don't know, to mean that when a friend does or says something that doesn't seem exactly friendly, he is taking the hard way to help you. It's easier to be polite than to be truthful, but hypocrisy does not go in these pages; the choice is, speak the truth or don't speak at all. Again, if I remember my Book of Proverbs correctly, it's the kind words of an enemy that are bitterly loaded with deceit.

Home-made eats are the best in the world. Home-made joys are life's sweetest. The simple verses we make ourselves are finer (to us) than something read from the grand old masters; poor things, perhaps, but our own, and it's the ownness that makes them so precious. The cakes and pies and puddings that Mother used to make can't be matched, and that's probably because she was our own mother, not really because those good things were actually unmatched by the product of other mothers' skilled hands and eagerness to please. Yes, but home-made troubles: who wants those? What's the sense of a man's standing in his own way, manufacturing difficulties for himself, creating problems needlessly? But I do really find myself forced, from experience and observation, to the conclusion that many of the proofreader's troubles are of his own creation. Right now I have especially in mind the troubles brought upon the proofroom by its presiding geniuses, the foremen.

Proofroom troubles are a good deal like domestic troubles. I have seen cases where a husband was unkind to his wife, and others where a wife was inconsiderate of her husband's welfare. But I have seen more instances of trouble being caused by excessive or unreasoning endeavor by husband and wife to make each other happy. They cross each other up that way; it's just the cussedness of human nature, no doubt. And so it may be that the proofreader's troubles not infrequently come from an excessive and misguided zeal

and estimation of the importance of his part of the task of producing print. He is something like the good wife who wants her husband to be happy but to be happy her way, not his. pro

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Proofreaders can "take it"-they have to-and it is their disposition, as a rule, also to give. They are ungrudging workers. You seldom hear them squeal about the amount of work they have to do to hold their place on the payroll. What do they complain about? Principally, it seems to me, about the failure of the Big Boss to see how much better his business would be run if he would run it their way. They have a positively terrific pride in their work. They are much less bothered by being asked to reread a job than by being told they will have to skip a revise in order to get a job through on promised time. "We've simply got to take a chance on this one," says the Boss. Possibly he notes, with a grin, "You're so good, anyway, we hardly even need to have revises." To the zealous reader that's no joke at all. It's tragedy. It's his business to read revises, and he doesn't want to have them yanked away from him.

It doesn't make a bit of difference that his time goes on—with some other job getting the benefit. No use reminding him that his pay envelope at the end of the week won't suffer. He stands on higher ground. His resentment is that of an artist compelled to omit a master stroke, just because his sitter has to get away in a rush and insists on taking the portrait along. Well: in the proofroom this spirit is admirable, but it just doesn't always work. The business has to be kept going, and routine must at times be smashed.

The proofroom is in a tough spot, in between the editorial offices and the shop, with the Front Office of course overshadowing all.

The Front Office is hardly aware of the proofroom's existence. It knows, vaguely, that proofs have to be read; but the proofroom is just part of the shop. Such being so, as I'm told they do say in Missouri or Kansas, it's to the proofroom's own interest to stand in with the shop. This means nothing more nor less than that the proofroom routine should always be capable of shifting to adapt itself to the shop's immediate needs.

The shop is actually bigger than the proofroom, thanks to the axiom that the whole is larger than any of its parts. The shop superintendent is, therefore, in a sense bigger and more important than the foreman of the proofroom. This is a tender subject, perhaps a dangerous one; but it needs to be faced squarely. The superintendent is responsible to the Big Bossand the proofroom foreman is responsible to the superintendent. Fortunate is the shop where the superintendent and the proofroom foreman are in cahoots and doing team work. Unhappy is the plant where there is arrogant assertion of superior authority on one side and rockbound resistance on the other. Such rivalries breed discontent and destroy work values. They are costly to all.

The proofroom should follow the shop schedule—not grudgingly but wholeheartedly. This, in no spirit of altruism but in that of sensible self-interest. There never is enough strength in proofroom personnel to meet maximum demands. The amount of work varies—one day a feast, the next day a famine. When there is a rush of work, it's the shop superintendent who knows what should be pushed and what can safely be held back. The proofroom foreman is put under a strain, but it is his simple duty to grin and take it. He must adjust his routine so as to meet the emergency.

The proofroom foreman who is chained to the wheel of routine helps make his department just the bit of mechanical equipment he hates to have others consider it.

And the proofroom foreman who stands ready to coöperate puts his critics on the defensive, backs up with performance his own claim to recognition as a creative factor in the work of producing print for the market, and raises the standards of proofroom usefulness and service.

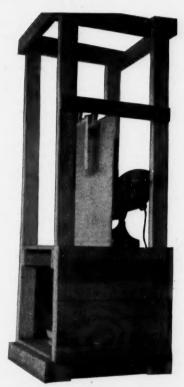
Like other workers, the foreman is sometimes under fire; he reveals his character most truly when he is working under emergency conditions and making quick decisions.

I have known proofroom heads whose conduct in emergency could be explained only by the argument that they unconsciously regard themselves as bigger than the shop, bigger than the Front Office, and at least equal in importance to the individual or company that employs them. The proofroom's claim is service—and that is not service!

DRYING RACK SPEEDS PROOFING

NECESSITY, they say, is the mother of invention. The drying rack for proofs illustrated here owes its genesis to our growing need of some device for speeding up the handling of enamel proofs for submission to customers, both for okay and reproduction purposes.

Simple and economical to construct, it is principally made of ordinary sheathing and two-by-fours. It is six feet high, two feet wide, and two feet deep; the bottom third is devoted to



Sheathing, two-by-fours, and electric heater make up this proof-drying rack

shelves for storing paper in convenient sizes. A dead-air space is provided beneath its floor, to prevent excessive accumulation of moisture in the paper.

The upper section houses the drying "mechanism" in the form of a large, portable type of bathroom heater, which is clamped fast in the rear portion of the rack. Hung vertically, in about the center of the rack is a piece of heavy galvanized sheeting, 20 by 26 inches, which is simply bent over a wire rod to form a hinge, giving quick accessibility to proofs or heater. There are four of these horizontal wires,

drilled through each cross-arm, and threaded and bolted on each end to draw them taut.

A proof as large as 20 by 26 inches can be handled. A sheet about to be dried is fastened to the galvanized sheeting, just opposite the heater, where it is made "bone-dry" within a few minutes. Care should be used to remove proofs before they scorch or in any way discolor.

A series of ordinary wooden clothespins such as mother used to employ are clamped to the wires for holding sheets. Three rows of these proofs may be hung in front of the galvanized sheeting while waiting their turn to be dried by the heater.

The top section of this rack can be used to dry smaller sheets naturally, or it can be equipped with a heater.

Since using this home-made drying rack, we have increased our production of proofs by several fold. No longer do we have complaints of smudged or wet proofs, nor the general mussiness experienced when powdering proofs with magnesium. This rack will pay for itself within a few weeks. It really works.

We have found, however, that the best method of preparing proofs on glassine or Cellophane is to dust them with bronzing powder, wiping off the excess with cotton. Some of our customers in the engraving trade use them for contact negatives in making reverses.—JAMES PAUL BAXLEY.

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Athletic Diploma Is Scroll

In the December, 1936, issue of The Inland Printer, appeared an article about Earl H. Emmons and the novelty items he produces at his private press in New York City. One of the items was the famous Bruce Rogers scroll, which was described in some detail. Reading the article last year, Robert Welden, of Oswego, New York, became intrigued with the idea of creating a printed scroll himself.

Research revealed that there wasn't much information available regarding the production of scrolls. So Mr. Welden went ahead and worked out a pattern of his own, using wooden spindles and parchment paper (approximately 8 by 10½). The resulting scroll, while not nearly as elaborate as Mr. Emmons' specimen, is quite satisfactory for its purpose. Mr. Welden has designed it to serve as an athletic diploma, and has sold quite a few to various schools.

IP BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion *

Lion and Lamb Lie Down

• The stories come from the recent printingink-makers' convention at Hot Springs that one inkmaker volunteered to turn over to another ink house an account which was of little value or profit to the giver but which would be a source of considerable potential profit to the recipient because of the latter's set up; that a dealer in raw material outlined to an inkmaker a simple suggestion for a change in process and materials which would result in considerable saving to the ink house; that one inkmaker was persuaded to abandon a certain policy which had profited him little but which had been harmful to other interested parties; thus he lost nothing and they benefited. The day of miraclesbut why spoil it!

Paper From Prunings

• Printers who have a penchant for pruning fruit trees about this time of year, should save all such prunings and turn them into paper. For two years, according to a Toronto scientist, experimental work in turning the prunings of fruit trees into paper has been going on. The new fiber is said to rank with the best for printing purposes, and is much superior to that now used for book papers derived from poplar and produced by the soda process. Why didn't our dads know about this long ago! Think of the apple sprouts they whipped to pieces in the woodshed. Ouch!

An Officer Fifteen Years

• For fifteen years, V. Winfield Challenger, director of printing for N. W. Ayer and Son, Incorporated, Philadelphia, has served as an officer of the Philadelphia Club of Printing House Craftsmen, and in addition was for several years an officer in the International Association. Upon his retirement from office in the local group in December, Mr. Challenger submitted "An appreciation," which we reprint here from the Philadelphia Craftsmen's bulletin:

"At the December meeting there will be installed the new secretary, elected in November to fill this important office. The induction ceremony will bring to the club an experienced and talented officer; it will also end my fifteen years as secretary, vice-president and again as secretary. In addition to my activities in this club, I also was an officer in the International Association for several years.

"These have been years of privilege and opportunity to serve the Craftsmen's movement seldom accorded one individual. The

personal rewards have been great. I have made acquaintances, later maturing into warm friendships, which have paid dividends of understanding and appreciation far in excess of any labor I spent.

"The work of this Club has been, and will be always, close to my heart. To it I have sincerely tried to give my best. For mistake I am sorry; for successes I am thankful, and most grateful for all your helpfulness.

"Very frankly, I regret to retire as your secretary. The honor has meant much to me, and services a secretary is able to render to the Craftsman movement mean even more. But I leave confident that you have elected to the office, in Craftsman Grant F. Wilber, a man peculiarly qualified to assume all the duties. I bespeak for him the hearty support you have so generously given me.

"I do want to say that now, perhaps more than ever when I was in office, I want to continue the friendships that are so important to me, and to keep working for the success of this Club and the Craftsmen's movement.

—V. WINDELD CHALLENGER"

Co-Founder of Sears-Roebuck

• Not many know that one of the co-founders of the Sears-Roebuck Company was an amateur printer. When seventeen years old, he bought a used printing press and proceeded to set type in his native town of Lafayette, Indiana. Alvah Curtis Roebuck, at beig mail-order house at the desk of public relations in the Chicago general offices.

While engaged in his little printing business at Lafayette, he also repaired watches and clocks and learned telegraphy. Answering a want ad in a Chicago newspaper in 1887 led to young Roebuck's meeting with Sears who had just moved his small mailorder business from Minneapolis to Chicago. Roebuck was employed as a watchmaker, and the next year sent to Toronto to open an office, where he purchased a half-interest in the Canadian branch, then known as the A. C. Roebuck Watch Company. In 1893 the firm's name was changed to Sears, Roebuck and Company and headquarters were moved to Chicago. Two years afterward, on account of ill health, young Roebuck sold his then third interest to Sears, for an undisclosed amount, said however to have been small. That one-third interest today would be worth \$150,000,000.

Mr. Roebuck says he has no regrets: "I haven't been sick in twenty-seven years and I am healthier than men thirty years younger. I have enough to live on comfortably and I keep active at my desk here in the company I helped to found."

Research at Mainz Museum

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· Announcement is made of the establishment of a new scientific-research department of the Gutenberg Museum at Mainz, Germany. The new department will deal exclusively with the history of paper and is made possible through the close cooperation of the Association of Cellulose and Paper Chemists and Engineers of Berlin, various other groups of paper producers, handlers, and printers, and the Museum management. The desire of the Gutenberg Museum for many years to have a paper-research department is now realized in time for the celebration of the five-hundredth-year anniversary of Gutenberg's invention The new department will be housed in the building proposed as a part of an expansion program in commemoration of the great invention.

Early Typewriters

• Typewriter history begins with a British patent granted to Henry Mill in 1714, for an 'artificial machine or method for the impressing or transcribing of letters singly or progressively one after another, as in writing, whereby all writing whatsoever may be engrossed in paper or parchment so neat and exact as not to be distinguished from print." There is no record of Mill ever having built a machine and none is in existence. What is said to be the first typewriting machine, the "typographer," was invented by William Austin Burt, of Detroit, in 1829. The early devices were intended to assist the blind to read and write. Later, the machines became more speedy, business men were attracted; but it was not until the early 80's that the demand began to be at all encouraging to the Remington company.

Paper-testing Progress Asked

· According to word received from the paper section of the National Bureau of Standards, representatives of technical institutions, printing plants, and paper-manufacturing concerns have concluded that while paper-testing methods are of much assistance, they are still inadequate and that still further development is required. Instruments used in testing smoothness, for example, whereby the rate of flow of air between the paper and a metal plate is measured, are helpful but apparently they do not measure the same thing, and the test values of the three types of instruments used cannot be correlated. A disturbing factor in testing ink receptivity, usually by finding the rate of permeation of oil or ink, is the large amount of testing medium used as compared with the amount of ink normally used.

COMPOSING-ROOM ALPHABETS

By PETER W. SHOOKNER

≥here is a time in every shop when a type face of definite character is wanted and no type can be found in the cases which will be suitable for a job requiring "something different." Why, then, stop at the type cases? Many borders or ornaments can be used which will make up just the sort of letter that will give the necessary size and harmonious emphasis. Of course, to start making very many letters for one job might add materially to its cost, and letters of this kind cannot be used without discretion. But a touch of decoration in the wording of a head-

line such as a "homemade" character will give, often saves the day.

the nt de he sts ps s, of to w ne n-

Take, for instance, the alphabet shown herewith. This was made up entirely of a monotype ornament which comes in four sizes; the next to the largest size was used. A variation of sizes is very handy in securing the proper size for your headline, or initial, where you would want to use such an imposing letter. The size I selected is large enough to be used for posters that might be put on counters or in windows. also for covers and broadsides. In fact its uses are wide enough for a great many jobs.

Wide! That's another point. In making up your own headings or catch words, you can extend your characters to fit your space. My own version can be extended if necessary for space requirements, but I have selected a "set" which I felt was normal enough for the height of the characters.

The letters were all made from ornaments fitted together. The only letter on which I had to use the saw was the "B," and this was where the upper curve met the lower at the center. Because of the large shoulder on the type at the point where the curve was greatest, proper fitting could not be made, so the top connecting piece was sawed in half under the face and all but four points of the overhanging face was sawed off. This made a closer connection and a better looking letter than could be devised otherwise.

The making of such letters does not really take as long as might appear. Most people to whom this design was shown commented that I must have spent a lot of time in fitting the various parts together; but anyone who knows how a good letter should look, ought

not to have much difficulty in making a legible and pleasing design in a reasonable length of time. Such was the case in my own experience.

Another thing which might be pointed out, is the fact that we are not trying to make the "perfect letter" which type designers strive for. The purpose in using a decorative letter, such as might be devised, is to secure a means of transmitting to your word or words an attractive motion which will carry the desired thought to those for whom it is intended.

Decorative or ornamental letters are not new, neither is the method of making them as described here. But as it



"Coral" is the name given to this alphabet (here slightly reduced) created by Mr. Shookner. This was made up entirely of a monotype ornament which comes in four sizes, the next to largest size having been used

has been a long time since I have seen a really pleasing and usable design, I felt that my "Coral" was worth passing along to other craftsmen who might be able to use this or make up some ideas of their own in this connection. Needless to say, we have with us today several masters of the "border-juggling" class who are quite capable of just the sort of thing outlined here.

There have appeared in this magazine at various times a few designs made up from type or similar contrivances. I might mention two in particular. John DeVos, of Grand Haven, Michigan, was commended for his ingenuity in making some letters out of black squares; the words shown with the article were these: "REFORMED CHURCH." Remember it? Then again a criticism was rendered on a set of cubist ornaments brought out by a foreign type foundry, to make up a modernistic alphabet which was named "Mefistofele." To quote the writer of the comment, the ornaments were "Well named! They look like-(the place the old devil himself is presumed to inhabit)!" So it goes.

Another alphabet made up from cubist ornaments was created by that clever manipulator of type, Earl H. Emmons. He called his design "Monotype Elastia Display" and that, too, was well named, because, as Mr. Emmons states in his presentation, "it is elastic in four directions; sixty point is the minimum size, while the size of the press bed is the only limitation of its maximum size." Mr. Emmons' design did not appear in The Inland Printer, but in a trade house-organ of which he is the editor.

STORIES OF PROGRESS, NUMBER 2

In DAYS such as those we have been passing through, when so many stories go the rounds telling of supposedly well established firms that have relaxed in their adherence to the principles on which they had been built up, resulting in consequences that have been serious, it is encouraging to hear of concerns that have weathered the storm and have stood firm in their refusal to depart from the standards they have established.

"Never, even during the hectic period through which all of us have just passed, have we entered into price competition or departed from the background of 'quality first' which was the governing principle of the men who established our business back in 1885," stated one printer in a letter written to THE INLAND PRINTER recently. "Early in 1930," he continued, "we lost a number of our accounts whose buyers were, in keeping with the times, very price-conscious. We kept plugging at them, and it is pleasing to us to note that many of them are returning to us and often tell us they have learned that printing bought at a price is, like anything else, worth just what it costs.

"Naturally, we have studied every possible production economy, and with the help of our U. T. A. cost-finding system we have done everything humanly possible to combat rising costs. But we have striven continually to sell 'results' rather than volume at a price."

It was back in 1885 that this firm was founded by three men who with great pride announced the fact that they had just made the enormous investment of one thousand hard-earned dollars in the latest model hand-driven Colt's Armory press with a supply of the new Ryan-type foundry type. On this basis the concern of Marken & Bielfeld, Incorporated, of Frederick, Maryland, was started up by Josiah Marken, his son, V. M. Marken, and Jonathan J. Bielfeld. The elder Mr. Marken operated a photograph gallery, and this was called upon to carry the overhead when printing was slow.

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These three men have passed on now, but the little third-floor shop they started has grown, now occupying an entire three-story building; and as to equipment, a nationally known printing-house engineer said but a few months ago that it was one of the best-balanced plants he had ever been in anywhere from coast to coast. But the policy established by those three men back in 1885 has stuck fast to this day, and the principle of "quality first" remains the dominating influence guiding those now in charge.

During the early days, as Richard F. Simmons, the secretary of the company informs us, the firm got its "toe hold" by having a very nice volume of Government printing, which practically carried the plant during times when such work was not being produced, and the founders adhered to the policy of always keeping their personnel intact. This policy, too, has been carried down through the years so that today there are those in the organization of thirty or more people who have



A few of the many alphabetical designs created by Mr. Shookner, who discusses these composing-room novelties in the accompanying article

been with the firm since 1885; the average length of service of the employes is conservatively set at twenty years. Whenever possible the firm adheres to the practice of breaking in its own help rather than entering into a competitive labor market.

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When all the Government printing work was lost some years back, the company was faced with the prospect of getting out and creating a market for the product it had to sell. The market developed remarkably fast, and today a number of salesmen are out on the road following up the direct-mail advertising which the company is doing. Selecting a mailing list with the greatest of care, the company spends a fair amount of money on direct-mail advertising, a lot of which is institutional in nature, and this, together with the little house-organ known as Selmor, has been so well received the company is experiencing excellent results.

Now located in its own building, the plant occupying the entire three floors, the company produces all its own type in the plant by the use of the monotype system. Its pressroom consists of automatic cylinders and smaller automatic flat-bed presses, six in all. The company operates its own bindery, but does no ruling or hard binding.

About 30 per cent of the company's work, Mr. Simmons advises us, is sold in the immediate territory, the balance going into other territories, though the sales policy has been, and still is, to concentrate well on certain territories rather than give a big spread over too large an area. A great deal of creative planning and selling is being done, and this, Mr. Simmons states, is found to be of real value in helping to keep the plant busy.

So the policy of "quality first," established more than fifty-three years ago, and now being supported by the slogan of "intelligent service," has proved the foundation stone upon which an admirable business has been built and maintained.

* *

Combination Job

Silk-screen printing and letterpress were combined recently to produce a series of four "Better-Business Month" posters for the City of Lexington, Kentucky. The posters were designed and silk-screen processed by the Carter-Brown Advertising Service, of Lexington, and then taken to a local printer who set and printed the small-type copy needed to complete the layout.

BEFORE YOU SIGN THAT ORDER-

By Charles R. Rosenberg, Junior

The PRINTER laid an order form on his lawyer's desk. "That's the copy the salesman left with me. I signed the one he took with him," he explained, "but I signed it on the definite understanding that I could cancel within a week. Now they won't accept my cancelation."

"Just what did the salesman say?" the lawyer asked.

"First of all, he said the order wasn't binding at all. It was simply a salesman's memorandum form that he..."

"You didn't know him or his house, did you?" interrupted the lawyer.

"That's right, I didn't; but how did you guess it?"

"That's not a guess. No legitimate, established house would use such tactics. The fact that the salesman said that the paper you signed was not binding does not help you in the least. That was simply his opinion, and you are supposed to know the legal effect of a paper you sign just as well as the salesman does. If it turns out that he was wrong in thinking that the paper was

not binding, you are legally liable just the same."

The printer frowned.

"Well, even so, he agreed that he would not turn it in for a week and that I could cancel within that week by writing to him in care of the firm. I mailed a cancelation the day after I signed the order, but the firm immediately answered that it had entered my order and would not accept a cancelation."

The lawyer looked at the order form. "There's nothing here about cancelation. Besides, it would be pretty hard for you to prove that this firm authorized him to accept orders subject to one week's cancelation."

"Isn't it up to his firm to prove that the salesman did not have the right to make a cancelation deal?"

"No, the law is the other way. If you sign an order or make any kind of deal with a business house through a salesman or other representative and any question arises about oral promises, the burden is on you to prove that the salesman or representative actually had the authority to make the oral terms he offered you. Unless you could prove by legal evidence that the salesman was authorized to give you the privilege of cancelation within one week, you could not enforce that condition against his firm."

"How am I supposed to know what his authority is?" asked the printer.

"I can't answer that," admitted the lawyer, "but the law is that if you deal with a salesman, agent, or representative acting for someone else, it is up to you to find out and if necessary prove that he had the authority to make the deal for the someone else."

"You don't seem to think I have much chance in this thing," said the printer disappointedly.

"Truthfully, I don't think you have any chance at all to beat this signed order," replied the lawyer.

"If I do have to go through with it, then, and accept the goods and pay for them, can I insist upon the extras that I am supposed to get? The salesman promised me fifty dollars worth of additional items when I paid for the goods I ordered."

"Nothing like that is mentioned in the order form," the lawyer pointed out. "In fact, there's a clause here that would make it legally impossible for you to enforce a promise of extras."

HOLE IN ONE

It takes more than Good Luck to make a Hole in One! It takes coordination of mind and muscle to achieve the feat.

In our business . . . to help your business . . . we offer this same winning combination; the teamwork of intelligent planning and careful production keyed to fit your needs.

Tell your prospects who you are...what you make ... or do ... and tell them often. Tell them inexpensively ... by means of printed advertising.

Copy from slick folder issued by The College Press, of South Lancaster, Massachusetts The lawyer pointed to a sentence in fine print. It read: "This contract constitutes the entire agreement and understanding between the parties."

"You get exactly what this order or contract form calls for, and nothing more. Even if you could prove that the salesman promised you certain extras, it wouldn't help because when you signed this form, you agreed that this paper was the entire contract between you and the firm.

"The law is against you, anyhow. Many promises and terms may be discussed before a deal is closed, but once a written agreement is signed, the law says that all the discussions before the signing are 'merged' in the written contract. In other words, the written contract represents the final deal, and anything orally talked about has no bearing on it. Another thing, a written agreement cannot be varied by parol. That word parol means evidence and fits your case exactly, because the only way you would have of showing these promises would be by your own oral testimony. You would not be permitted even to give such testimony.'

"How is a man to protect himself against this sort of thing?" demanded

the printer. "One way is by dealing only with legitimate houses with an established reputation in the trade. They are looking for satisfied customers-not legal technicalities. It's true that a contract may be set aside where a person has been induced to sign it by fraud, but ordinarily that's a rather difficult thing to do. For the most part, the courts have done that in cases where people were induced to sign the contract by some fraudulent device or representation which led them to believe that they were signing a different paper. Such evidence must be clear.

"You were high-pressured by a salesman from an unreliable outfit; but you are able to read and write the English language, and you had an opportunity to read this order in full before you signed it. The fact that you signed it under a misapprehension as to its legal effect or as to the value of the salesman's promises about cancelation and extra items, does not let you out of the deal."

Which suggests three practical rules for printers in signing orders for equipment, stock, supplies, or other purchased items:

1. Never sign an order or contract form for a house not known to be absolutely reliable. 2. When in doubt about the effect of an order or contract, submit it to a lawyer before, not after, signing.

When signing an order for an honest and legitimate house, read it carefully to avoid misunderstanding and to make sure just what the house is undertaking to do. It's unfair to an honest concern to demand that it do more than the contract calls for just because you misunderstood what the agreement meant.

FRENCH PRINTING TEACHER DIES

RAPHIC ARTS WORKERS have prepared a "testimonial" to Fernand Caillet, who died at Montreal, Canada, November. Mr. Caillet, long a familiar figure in Canadian printing affairs, was head of the printing de-



Studio Albert Dumas, Montreal

FERNAND CAILLET, 1886-1938

partment of the Montreal Technical School, and had contributed many articles to the technical press.

At twenty-three, Fernand Caillet was foreman in a printing office in the suburbs of Paris. When he went to Canada in 1912 he first worked as a press feeder—salary, \$8 a week. A year or so later he went to Joliette, Quebec, as pressman and typesetter combined, and it was there that he accustomed himself to the American style of composition, which was considerably different from the French style. (Typography in France at that time was still under the influence of the rule-twisting school.)

Returning to France in 1917, Mr. Caillet was refused for military service because of physical unfitness. He went back to Montreal, found the trade in a slump, and was forced to make a living in such roles as lumberjack, longshoreman, and night watchman.

In 1919 he entered the printing trade again, as foreman at the Messenger Press and Mercantile Printing, Montreal. On the side, he found time to complete the I. T. U. correspondence course, and he was the first graduate of Montreal's Local 145. As president of the Local's apprentice committee, he gave the boys free lessons in typography for over a year.

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About this time, the Montreal Technical School decided to start a class in hand composition. Two instructors were appointed: Fernand Caillet for the French students, and the late Frank Rhodes, well known Canadian typographer and printing teacher, for the English students. A deep friendship was established between the two instructors of printing.

After Frank Rhodes' death in 1932, Fernand Caillet was made head of the school's printing department. This had been organized in 1925 with an enrollment of fourteen boys; today there are nearly forty students.

Behind his work was a long record of acquaintanceship with The Inland Printer, for Fernand Caillet began to read it when he first came from France to Montreal as a printer in 1912. The first two typographic books he attempted to read in English were "Modern Type Display" (Frazier) and "The Art and Practice of Typography" (Gress), and these, he once remarked, "were a revelation in regard to the style of printing in North America."

Mr. Caillet was a member of I. T. U.; honorary president of the Montreal Typography Club (active association composed of former students of the school); regional vice-president for Canada of the National Graphic Arts Association Guild; and a member of the Montreal Club of Printing House Craftsmen. He had attended many graphic arts conferences in the United States, and had contributed to graphic arts journals, in France as well as on this side. Last year he completed a book on printing, "Leçons de Typographie," the first one written in French in the Province of Quebec, and very likely the first in Canada.

Proof Toom

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

Don't Be Rulebound!

In the enclosed clipping of a poem from the editorial page of the New York *Times* the marked line bothers me. I don't know enough about poetry or punctuation to identify the trouble, but I do feel something is wrong, and perhaps you can tell me just what it is that's out of gear.—Connecticut.

Indeed I can. Read these two lines:
Of isles enchanted, love and wrath,
And of Achilles' deadly path.

They read all right, don't they? They scan.

But in the newspaper they appeared with another "s" on "Achilles"; that is to say, the line read: "And of Achilles's deadly path." That extra "s" makes another syllable, and destroys the scansion.

No doubt the *Times* has a rule calling for use of the extra "s" for possessives of nouns ending in "s," as "Jones's hat," "St. Thomas's church." The operator evidently followed style—and spoiled the rhythm of the verse. The operator and the proofreader are both to blame. Loyalty to the stylesheet should not supersede intelligence in the particular case.

Pie for the Quibblers

Enclosed is clipping from the New York Times. Kindly comment.—New Jersey.

The clipping is a letter to the editor, and reports "a glaring error in grammar" in "the plural denomination of the one-and-one-half-cent stamp." The Post Office Department makes it "one and one-half cents," and the writer of the letter felt pretty bad about it.

The writer of the *Times* letter wrote also to Mr. Farley and told him "The plural form begins with two." That's the crux of the argument. Some of us say the plural starts as soon as you get past one. What a whale.

It would be easier to write a column or two than a paragraph or two on this teasing subject. For my part, "one and one-half cents" seems right. That added half comes out of a second cent. To say "a cent and a half" is something else again. The letter writer does shift over to that ground, and in doing so loses control of his logic.

E. N. T. doesn't expect or even hope to settle the question for anyone else, but takes the opportunity to go on record as to his own preference, which is stoutly for "one and one-half cents." It would be both interesting and helpful to hear from readers, especially if they tell how they actually handle such points in their own daily work in the printmill: the practical phase.

Again—"Xmas"

The subject of "Xmas" intrigues me. "Iowa" (October) objects to it that "X" is a symbol for "cross," and it isn't "Crossmas." This, however, is not the English "x," it is the Greek letter "chi," the first letter in "Christos," the Greek for "Christ." So this is to be read in full as what it stands for, or as its letters. I confess I say "You Ess Aye," but "Ess Eff" for "San Francisco" would be even worse than that monstrosity "Frisco."—California.

Why, that's just what I've been trying to say all the time; only it's said better than I've been doing it. Perhaps we should read it as "Chimas"!

I am surprised at the things I see in print, along this line. John Kieran of the New York *Times* wrote about a band at a football game forming "a N. Y." Perhaps John did not write it that way; the print shop may have contributed. At any rate, that's the way it appeared in the paper; and it looks pretty bad. A fumble for you, John!

Mechanical Troubles

We have much trouble with bad alinement. What should we do to correct this condition? Hope you can help us.—Delaware.

If I get you right, sir, the answer is simple enough: Try taking test proofs before the day's work gets under way.

Wangling Periods

We are looking to you for arbitration in the following question of punctuation: Is there ever a time when at the end of a quotation the period would go outside the quotation marks? We are agreed that any other punctuation, besides the comma or the period, might go after the quotes, depending on circumstance. But one side in this contention contends that a period should invariably be the last thing in a sentence, and would therefore follow quotes. We should very much appreciate your opinion on this, and if possible citation of a definite rule governing the placing of quotation marks.—California.

Delightful! This is right up my alley; an old favorite, and one of the few points that can be ruled upon without any ifs, ands, and buts.

In the matter of punctuation with close-quotes, typographical symmetry is the ruling factor. The period and comma always come inside; the larger marks, inside or outside, according to the logic of the sentence. Through the fifteen years that I have conducted this difficult department I have steadily stood for that—and my friends in California might be surprised to know how marked an influence the department's firm stand has had upon custom in this interesting particular.

Good old Dr. Viz once wrote us a letter praising us for that stand and endorsing it, heartily. The vigorous old word-man asked facetiously why anyone should be willing to let a poor little period wangle its way like a lost tadpole after a string of single and double close-quotes—like this:...
""""". Dr. Viz is gone, but he will live long in the memory of all who love correct English; and he was a good and true friend to me. It is a pleasure to remember that he liked my ideas about how to do it and how not to do it.

If my friends in California truly regard any now existing authority as "higher" than that of this department, they may derive satisfaction from the University of Chicago Press Manual of Style, which at page 80 says: "The period is placed inside the quotation marks for appearance' sake" (or, as E. N. T. would write it, for appearance's sake). And, in italics, it remarks: "This is a rule without exception." There you are, sir! That seems to be definite enough.

Here's a Twister!

Our company operates a store at which they sell goods to employes. Consequently the expressions "Employes' Store" and Employes' Sales" have been used. I have argued that the use of the apostrophe is wrong and that a better way would be to say "Employe Store" and "Employe Sales." Am I right? Or do I fool myself?—Texas.

Honestly, this is another of those things that can be worked out either way. In the expression "employe" store, "employe" is used with adjective force. Now I know distinguished lexicographers who call such words in attributive position adjectives; even going so far as to call "olive" in "olive tree" an adjective. To me that seems educated folderol, technicality to the point of intemperance. "Olive tree" is E. N. T.'s good old "two-word form." "Olive" is the "noun of identification." (I wonder if that invention will ever find its well deserved way into the grammar books?)

Some would say "employes' store" is wrong because the store doesn't belong to the employes. I remember some years ago we had a flurry over this sort of thing: "St. Peter's Church" does not belong to the Saint; the "ladies' restroom" doesn't have the ladies for owner. And others come back with something like this: "That isn't a possessive at all; it's a . . ." well, I don't remember just what the fancy word is, but it's some kind of a hifalutin' old genitive that's too much for me.

For my part, I'm quite content to say it's the genius of the English language to use the apostrophe, sign of possession, in such expressions, where we wish to indicate not legal possession of the thing named but a recognized possession of its use. "Men's waiting room" seems to me just about right. "Employes' sales" is okay by me. That's how I see it.

However, I would not say "employe sales" is positively wrong. I'm not running away from the problem; my own choice has been clearly stated. But, thank Heaven, there isn't any one man in the whole U. S. A. who can say "This is right and that is wrong," in such a situation, and make it stick.

Good Old Collective Singular!

I've been a constant and interested reader of *Proofroom* and of the many interesting problems you have solved. Now I have one. Will you please pass judgment on the attached?—*Michigan*.

The attached is a line which includes this: ". . . here are a host of them." With it is a penciled note: "The customer and the printer could not agree, so agreed to let you worry." Hope I never have anything tougher than that to worry about!

Here's our old friend, the collective singular. Without making words, here's my stand: "a host" is singular. The particle "a" is a label of the singular. If anyone wants to say "Bargains—here are a host of them," it's okay with me. But I wouldn't say it or write it myself, simply because "a host" is inescapably a singular—to me.

But I refuse to let myself be rulebound. In general I take the collective singular as a real singular—but when the expression is actually used with feeling for the individual components of the collection, I easily switch over to a plural verb. (Let me say, however, I find it mighty seldom necessary!) So, as far as my opinion goes, my good friend in Michigan can just simply put me down as a stout upholder of the singularness of singulars. On that position I stand.

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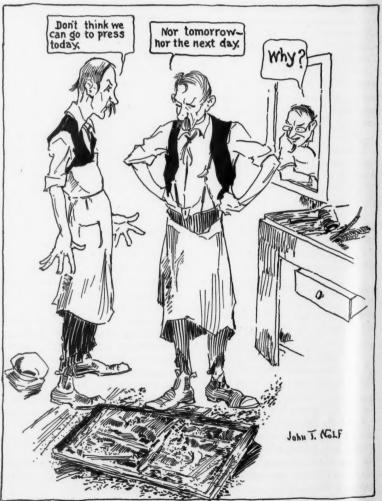
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Bowsprits and Toestubs

Speaking of lexicographical toestubs, if you go down to the sea at all you will enjoy the definition of "bowsprit" in the Shorter Oxford English Dictionary dated 1933. I wonder how much guilt should attach to the proofreader in this case. How much is a proofreader supposed to know, anyhow? I am really curious on that.—Connecticut.

A proofreader is expected to know more than anybody knows, and where he hasn't knowledge he is supposed to have a special sense for detection



"In the Days That Wuz"—A Slight Slip
Cartoon by John T. Nolf, Printer-Artist

of error. Now, I've been batted (and battered) about so much lately, with the "depresh," I am in exile far from home, haven't my old books about me, and can't look up this definition. Possibly there's a catch in the question that would make me lay off if I could see the book, but I'll take the chance, and ask Proofroomers to look up this definition and write us what they think of it. Lazy man's way out? Mebbe so—but that's no alibi for the rest of the folks. So, let's hear from you.

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Would You Say "They Is"?

"My father's name and address are" may be grammatically correct, but I would say "is." What would you say?—New York.

Striving to be both honest and polite, I can only say I would most assuredly use the plural verb with the plural subject. There's no hendiadys here; no collective-noun alibi. The name is one thing, the address is another; the two are. The only way I could see to gain any possible justification for a singular verb would be to compound the thing into "name-and-address," and that's a tour de force.

Another Vote for "a Xmas"

Is it "Xmas" or "Crossmas"? It is neither. I am confident the persons who first used this word meant no disrespect. This "X" is not a letter of the English alphabet, it is a Greek letter, and stands for "ch." It is often used as a symbol for Christ. "Xmas," therefore, read correctly, is "Ch...mas," an abbreviated form of "Christ-mass" or "Christmas." One should write "a Xmas greeting," and read it "a Christmas greeting."—Kansas.

I saw this in some dictionary: "viz., usually read 'namely,' but sometimes pronounced as it is spelled." I turn this over to the *Proofroom* family for whatever it may be worth.

Incidentally, again, "ch" would be a symbol really not for Christ but for "Christ," the name. To me the absence of the quote marks seems as licentious as the use of "a" before "Xmas."

Advanced Dates

A football game was changed from Thanksgiving Day to December 3, and it was announced "the date . . . has been advanced." It seems to me advancing the date would be done by naming an earlier date, not a later one. How about it?—Colorado.

I suppose the idea was that the new date is found by advancing through the calendar; that "Time marches on," and in a way the earlier date would be obtained by coming back from the starting point. But the dictionary (Webster) says "to make earlier . . . to hasten."



"Obviously Offset"

ow to bo it better when using the offset process is demonstrated in a new, practical book, "Obviously Offset" by A. E. Hurst, publisher and writer. A foreword signed by Walter E. Soderstrom, former editor of a leading offset journal, says in part:

"This book supplies a comprehensive exposition, with numerous examples of principles of design that will help whoever uses photolithography to create advertising and other material that will stand out in competition with material prepared with 'run-of-the-mill' layouts. If studied carefully and supplemented by thorough reading of the articles on design and illustrating that appear from time to time in the trade magazines, it should help any reader to turn out more attractive, therefore more profitable, work by photolithography."

"Obviously Offset" is best classified as a manual for the "paste-up" man in every plant producing work by the photolitho process—a tool that will save him many a head-scratching moment in search of a new way to handle copy. The spiral binding permits laying the book flat on desk or work table, and its convenient index quickly locates various sections, which include such factors as "balloons," borders, and box designs, rule effects, harmony between type and illustration, shading sheets, the use of color, and so on.

Aside from its value to the production department, "Obviously Offset" offers an important sales help. Here is a means of showing, with a wide range of subjects, the possibilities of offset to the printing buyer. Every alert organization collects samples to demonstrate its facilities, but in this book there is far more variety than can be found in the output of the average printing plant.

The experienced layout artist, perhaps, will question the soundness of some of Mr. Hurst's demonstrations of good display. However, instances in which the layout seems crowded or poorly balanced are few, and are more than overshadowed by the many exceedingly effective ideas presented. Here are shown numerous tricks which illustrate one of the chief assets of offset—economical versatility in combining illustrations with type.

An especially interesting section deals with the importance of correct selling approaches based on seven classifications which the author briefs in his "Septenary Ad-Copy Chart." Seven interlocking subjects for effective copywriting comprise the skeleton: 1, Institution; 2, Service; 3, Location; 4, Merchandise; 5, Quality; 6, Style; 7, Price. Under each, he lists four groups of suggested copy approaches, and shows fifty "single-word selling suggestions" relative to the individual topic. This feature should be of great value to a fledgling advertising department.

In standard 9 by 12 size, with varnished cover for serviceability, the sixty-seven pages of "Obviously Offset" present good value for \$2. Copies can be ordered from The Inland Printer's book department.—E. H. B.

"Layouts and Letterheads"

When Paul Carlyle and Guy Oring, two advertising visualizers and artists of New York City, prepared "Layouts and Letterheads," they didn't just sit down and put on beautiful paper stock a list of principles of layout and sign their names in artistic lettering. Possibly they had seen books like that in their years of experience. Rather, they prepared a book of organized inspiration, a work which is different, for it contains more than 220 practical and usable layouts of genuine value to artists, advertising men, and advertisers generally. You can't help but get ideas out of it!

Believing that "layout is the means by which advertising secures its readers, creates first the favorable impression which is advertising's prime aim, and achieves the penetration of the message into the mind of the prospect," these two men have presented more than six score original layouts prepared out of long experience in meeting practical layout problems, to help creative advertising men meet the practical layout problems with which they are confronted in their daily work. Within these black covers, with green lettering and spiral binding, are complete arrangements to meet the whole gamut of situations, with illustrations, lettered headlines, copy, and product all shown in key and in proper relationship to one another.

Among this variety of dainty and exquisite, bold and vigorous, delicate and suggestive layouts, the working layout man may find solutions to many of his problems—a layout to follow or adapt, a style of lettering that fits, a technique for his illustrations, and perhaps even a headline suggestion that will inspire an angle of approach.

The 10½- by 8½-inch book contains more than one hundred suggested letterhead designs—designs whose purpose is to tell a story, powerfully but unobtrusively, of the force behind the message the letter bears.

The text of the Carlyle-Oring 152page work is by Herbert S. Richland. It is priced at \$5, and can be secured by writing to the book department of THE INLAND PRINTER, at 205 West Wacker Drive, Chicago.

Pressman's Manual

FOR THOSE who "wish to profit from a pressman's lifetime experience in the trade and twenty years teaching of printing in the public schools," probably as neat a little manual as ever put in its appearance is that written and copyrighted by J. N. Harrison, instructor in presswork at the Central Trade School, of Oakland, California. It is called "Pressman's Pocket Manual," contains 128 pages, 3½ by 5¼ inches.

This little book carries brief but valuable information about platenpress parts and functions, making ready, overlay, embossing, margins, washing the platen press, leveling the platen; about automatic platen presses and their operation; about cylinderpress operation and adjustment, makeready and photoengraving; about automatic cylinder presses and vertical presses. A large section of the book deals with helps and hints concerning ink picking, printing bulky jobs, paneling, scoring, process work, registering color forms, imposition of forms,

and many other points on which pressmen may wish ready information. Another section discusses paper stocks; still another, suggestions for organizational training and methods of conducting classes.

The manual can be secured by writing to The Inland Printer's book department. Price, \$1.

Copy-fitting Guide

YOMPILED and published by Dwight A Spofford, of Dayton, Ohio, "Type Tips and Tables" is a booklet on type and copy fitting which lists a large number of machine, foundry, and display faces. The 109 specimens shown are useful for identifying questioned type faces, the letters selected being those which most often occur in printed matter. Accompanying the tables is a copy-fitting chart, with which the beginner can estimate copy, space, or type size with a high degree of accuracy. By tracing two lines to their intersection on the chart it is possible to find the size of type, the amount of space required, or the amount of copy needed.

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Copy writers, layout artists, engravers, and printers, as well as students, will find this twelve-page booklet of great value. It is sold for \$1, and the author gives a money-back-if-not satisfied grarantee.



How to obtain two-color plates economically by making two straight zincs from the copy is demonstrated in this artwork by Thomas D. Raki, art director of The American Hairdresser, Chicago. At the left is Mr. Raki's drawing for the green plate; at the right, traced on celluloid, is his drawing for the red plate. The two drawings are "shot" as one zinc, sawed apart, mounted separately. Overprinted parts give third-color effect (brown). Mr. Raki, experimenting with this method, found that the addition of soap to the India ink makes it cling to celluloid

THE MONTH'S

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

Printers Ask Carrying Charges

A suggestion that no printing prices be quoted to the city of Chicago without adding "substantial financial carrying charges for the use of the money tied up in long-term accounts receivable" was sent to all its members by the Chicago Graphic Arts Federation, Incorporated.

Interviewed by the Chicago Daily News, S. F. Beatty, the federation's secretary, stated: "Nearly all of the firms doing printing for the city are members of the federation, and the city today owes them more than \$300,000 in unpaid bills, running as far back as three years. Some are refusing to bid on new work for the city, so that our organization felt it only fair to warn inexperienced members who might bid for future work that they probably will have to wait years for their money. . .

"We do not seek publicity," Mr. Beatty was further quoted. "The bulletin was intended for the confidential information of our members, to let them know what they

are up against."

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Printers in other cities and counties which are in financial straits might wish to give consideration to such a plan in order to protect themselves in work which they may now be doing or which they may be doing for governmental bodies in the future.

Silk-Screen Expert Lectures

The close relationship which exists between advertising-printing mediums such as printing, lithography, and silk screen was pointed out by J. I. Biegeleisen, silk-screen authority, at a meeting of the Amalgamated Lithographers of America in New York City in December. Mr. Biegeleisen is the coauthor of "The Silk Screen Printing Process," and has contributed several articles on silk-screen work to THE INLAND PRINTER. The lecture-demonstration was attended by apprentices and journeymen of lithography.

Chicago Editor Dies

Robert M. Lee, managing editor of the Chicago Tribune, died suddenly at his home in Lake Forest, Illinois, on January 8. He was widely known not only as an accomplished writer, but also as an editor and an exceedingly capable executive. In 1937 he became managing editor of the newspaper which he first joined in 1906 as a copyreader, but which he later left. He rejoined the Tribune in 1915 as a rewrite man, later becoming an editorial writer and still later, in 1920, city editor. Two years ago he was appointed managing editor.

Robert Lee's first contact with the newspaper field came as a printer's helper in Estherville, Iowa. From there he went to Davenport, Iowa, as a reporter, and from then on "Bob" Lee moved on to recognition as one of the outstanding newsmen of his day.

Proofing Secret Disclosed

Vandercook and Sons, Chicago, has acquired the right to disclose the secret process which for many years Thormod Monsen and Son, Incorporated, has used for producing high-grade proofs on Cellophane and glassine, a process which was developed after a long period of experimentation.

These proofs, printed on both sides of Cellophane or glassine, obviate the necessity of photographing the proofs in the production of offset plates and rotagravure cylinders. Special methods of making proofs for photographic reproduction have also been developed. Persons interested in a complete description of the process can obtain information from Vandercook and Sons, according to a statement issued by that company.

Bouquets

• We don't hide the brickbats when they come; and, by the same token, we feel it is only fair to display some of the bouquets. A letter like the following is too pleasant to keep to ourselves:

"To the Editor: Letters should be pouring into your office by the thousands, congratulating you and Elmer Jacobs for one of the finest designs to adorn a printing journal. It is a real work of art-in perfect harmony with the spirit of our masters, the craft they represented or represent, and The Inland Printer. Let's have more covers of the same character."

This comes from Irwin L. Bogin, of Newark, New Jersey, a designer of distinction himself.

And the Burns Publishing Company, Olathe, Kansas, writes: "To The Inland Printer and Elmer Jacobs both, a good, big hand for the January cover."

Thank you, gentlemen!

Publishers Directory Issued

There was an increase of ninety-nine weekly newspapers in the United States in 1938 as compared with 1937, according to the seventy-first edition of N. W. Ayer and Son's Directory of Newspapers and Periodicals, recently issued.

The directory shows, on the other hand, a loss in both daily and semi-weekly newspapers. The total number of English and foreign-language dailies in 1938 is listed at 2,056, or 29 under the year before. Weeklies total 10,728, or an increase of ninety-nine; semi-weeklies totaled 357, a decrease of two from the previous year. Thus the net gain was sixty-eight-all weeklies. The number of foreign-language dailies increased from 126 to 127, and the number of tri-weekly papers moved up to 54 from 38.

Evening papers showed the largest number of fatalities. A total of 1,583 evening papers were listed as being published in 1938, or twenty-two less than the year before, and a total of 444 morning papers, or ten less than in 1937. Sunday editions of daily papers increased by six, or to 593.

A ten-year comparison by the editors discloses that since 1929 there has been a decrease of 108 in the number of Englishlanguage dailies published in the United States, while the aggregate circulation of all dailies in 1938 is estimated to have been

3,430, 994 less than in 1929.

Employe Study Sessions Held

Under the direction of Shirley Workman, vice-president and general superintendent, the Cornelius Printing Company, of Silver Spring, Maryland, has inaugurated a series of meetings for the benefit of its employes, numbering about forty. The meetings are designed to broaden the employes' knowledge of the entire printing industry. The group will study the manufacture of paper, inkmaking, and many other allied topics.

Hartford Printers Open Series

"New Developments and Printability of Papers" was the topic on which Frank E. Wagner, of the S. D. Warren Company, addressed 250 printers and supply men at the opening meeting of the technical-education series being conducted this winter by the Hartford Employing Printers Association, of Hartford, Connecticut. The meetings are being held for the benefit of the men who produce printing as well as for those who are in charge of production. At the close of the lecture, open-forum discussions bring forth individual problems dealing with the field.



Annuals from Australia and Africa reveal not only intriguing natural settings but excellent printed craftsmanship as well. Above are shown some recent offset and letterpress specimens

IT'S UP-TO-THE-MINUTE PRINTING!

From the lands on the other side of the world—garden spots only too often forgotten by those who live in the Western Hemisphere —have come four messengers of good will and friendliness, each an example of excellent craftsmanship in printing.

The Rhodesian Annual, printed in Bulawayo, Southern Rhodesia, "chronicles from year to year, by word and picture, not only the charm and beauty of the colony, but also the progress of our commercial, industrial, and popular development"—so records the Hon. J. H. Smit, Minister of Finance and Commerce, in the foreword. Photos of amazing scenery fill much of the magazine's 172 excellent pages.

The eighty pages contained in *The Examiner Annual*, printed in Launceston, Tasmania, record the beauties of Tasmania in word and picture. City life, rural life, high spots

in the affairs of the community—all unfold in charming sequence within the annual's colorful covers.

Another publication from Tasmania, often referred to as the "Garden of Australia," is The Advocate Annual, published by the proprietors of The Advocate, of Burnie and Devonport. It details the charms—chiefly through the medium of pictures—"of a land where every prospect pleases because the variety, that spice of life, is infinite."

The Australasian Pictorial Annual, published in Melbourne, contains sixty-four pages. Remarkable color photography, interspersed with black-and-whites, literally pulls the reader through this special edition of The Australasian Annual.

Here indeed are publications which rank high on the editorial, pictorial, and printing scale—each a distinct credit to its publisher.

Craftsmen Absorb G. A. R. B.

The membership of the Graphic Arts Research Bureau voted almost unanimously in its recent poll to turn over the membership list and treasury balance to the Research Commission of the International Association of Printing House Craftsmen. This action officially dissolves the G. A. R. B.

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According to the plan of procedure under which the dissolution took place, all G. A. R. B. members in good standing will become auxiliary members of Craftsmen for 1939. The Craftsmen's association is to create a new research membership to be available to these auxiliary members.

As was pointed out in these columns last month, it is believed that the absorption of G. A. R. B. by the Craftsmen will have a very beneficial effect on stimulating greater progress in graphic arts research.

Goudy Bronze Presented

To the New York School of Printing has been presented a bronze head of Frederic W. Goudy, distinguished American designer of type faces, by the Printing Teachers Guild of New York, readers of PM Magazine, and friends of Mr. Goudy. The presentation took place in the school's auditorium in January. On the speakers' platform were Henry W. Kent, president of the American Institute of Graphic Arts; Hans Lehmann-Haupt, of Columbia University; J. Henry Holloway, principal of the New York School of Printing; and Leo Hochwald, of the Printing Teachers Guild and the New York School of Printing.

Layout Course Is Popular

Surprisingly wide-spread interest in the home-study course in layout recently offered by the American Academy of Art, Chicago, is reported by Frank H. Young, director of the school. Though an extensive advertising campaign was not conducted, inquiries came from all over the world—from all sections of the United States, from Canada, England, Hawaii, South and Central America, Java, Egypt, South Africa.

Requests for information as well as enrollments came from compositors, typographic stylists, pressroom foremen, printing salesmen, advertising managers, art directors, copy writers, and professional men.

Even to Mr. Young, an internationally recognized layout authority, the response came as a surprise. The tone of the inquiries, he recently pointed out, indicated clearly that printers, advertising men, and artists look to the United States for the lead in advertising layout.

Guests' Stationery Imprinted

Guests at the Conway Hotel in Appleton, Wisconsin, can, shortly after registering, write business or personal letters on personalized letterheads, for their stationery will read "A. H. So-and-So Greets You from the Conway Hotel, Appleton, Wisconsin."

This is an idea which a printer equipped to move quickly can adapt to the needs of a local hotel. The individual names, of course, are taken from the desk register and quickly put into type. Here is an example of the personal touch which hotels spend money to announce to their prospective trade. Such work serves as a source of revenue for a printer which could reach satisfying levels, considering the small effort involved.

N. E. A. Seeks Greater Unity

To emphasize to the publishers of the United States the need of a strong national organization to represent them and give voice to their opinions on matters which vitally affect them collectively, as well as individually, the National Editorial Association has mailed thousands of letters in recent weeks. It is the belief that with a larger proportion of the 14,000 United States publishers enlisted as members in the N. E. A., legislation which might prove detrimental to the industry will be more thoughtfully considered before being placed on the statute books.

The literature acquainting publishers with their potential power when acting together has been prepared by the membership committee of N. E. A. and the association's new executive secretary, Arne Rae.

New Trades School in India

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of ld id id To help relieve the increasing distress due to unemployment, the Karachi Municipal Corporation, of Karachi, India, has established a trades school in which have been provided facilities for learning useful and practical occupations. Among others is a three-year course in typography.

The training will include study of and use of equipment in composing rooms, type composition, grades and classifications of paper, principles of proofreading, binding, and the like. A well rounded course is provided, which, it is announced, should assist anyone wishing to enter the printing industry to gain a thorough training.

Public Printer Reports

The annual report of the Public Printer submitted to the Congress of the United States contains a detailed description of the new cost-accounting and production-control system recently installed in the Government Printing Office. Inasmuch as the Government Printing Office was being compared with private printing concerns, Public Printer A. E. Giegengack points out, it was advisable to adopt cost-accounting methods comparable with those employed by the industry.

The Public Printer points out that as a result of the installation, the scale of prices under which the Government Printing Office billed its work was completely revised and the charges now reflect the cost of the actual type and style of the work ordered by the department. The loss resulting from one department's work is not spread over another department's work is not spread over another department's work.

The Public Printer, in reference to the charge of lower prices in commercial print shops, quotes the following from the report to the President: "While it is possible that upon isolated items of printing, outside union shops might consistently be able to quote prices lower than charges made by the Government Printing Office, upon other items the charges made by the Government Printing Office are lower than outside union shops could be expected to quote. The diversion from the Government Printing Office to outside union shops of any class of printing which the Printing Office has heretofore done would be expected to cause increased costs, and therefore charges, upon work not diverted due to costs arising from fixed overhead that must be charged against the volume of work actually produced."

The report also shows that the Government spent \$204,661 less at the Government Printing Office for publication work during the fiscal year 1938 than it did during the prior fiscal year.

Howard Stables Set Record

Leading the list of American money-winning turfmen in 1938 was Maxwell Howard, president of the Howard Paper Mills, of Urbana, Ohio; the Maxwell Paper Mills, of



COL. MAXWELL HOWARD

Franklin, Ohio; and the Aetna Paper Mills and Dayton Envelope Company, of Dayton, Ohio. Colonel Howard's racing-stable entries won nearly every important racing event in the United States in 1938, and rolled up a total purse of \$230,000, one of the largest on record in the turf world.

Stagehand, Colonel Howard's entry in the rich Santa Anita Handicap, crossed the finish line first, and carried a total of \$100,000. Other classics won by Howard charges were the Santa Anita Derby, the Narragansett Special Handicap, the Governor's Handicap, the New York Empire Handicap, the Brooklyn Handicap, the Dwyer Handicap, and miscellaneous other races.

Trainer of the Howard racing string is Earl Sande, famed rider emeritus of the circular track.

Represents Intertype

Frank Howell Stefflre has been appointed sales representative of Intertype Corporation in the states of Nebraska and Wyoming, according to a recent announcement by J. S. Plummer, manager of the firm's midwestern office. Mr. Stefflre has had twelve years' experience in the composing rooms of several midwestern newspapers.

Southern Paper Festival

To stimulate and advance the use of the products of the pulp and paper and allied industries, to educate the public in the importance of paper products and the manufacturing significance of same, and to create a general feeling of optimism and good will through entertainment and recreational features, the first annual Southern Paper Festival is to be held in Savannah, Georgia, April 16, 17, 18, and 19. It will commemorate paper and will be representative of the pulp, paper, and allied industries and the consumers of their products, and will be sponsored by the Southern Paper Festival Association of Savannah, Georgia.

Forty thousand visitors from all over the South are expected to attend the festival and view the display of the specimens of southern printing which were shown at the last convention of the Southern Master Printers Federation, as well as a new assortment of work produced in Georgia. The festival has been endorsed by the twelve southern states, a number of which will be represented by their governors and other officials. A "princess" from each state will attend the court of the King and Oueen of Papyrus.

Certain to attract interest will be the exhibitions of pulp and paper products, of forestry, of machinery and materials used in the industry, and of printing, philately, and photography in all branches.

Included in the recreational program are parades, pageants, sports events, and dinners and dances.

Rare Manuscripts Sold

The broadside report of the famous Boston Tea Party meeting, a four-column folio printed in December, 1773, brought the highest price for a single item in the auction of rare books, autograph manuscripts, and original drawings forming part of the art collection of William Randolph Hearst, publisher, which was held recently in New York City. The price paid for the broadside, which was accompanied by the original autograph manuscript, written and signed by Governor Hutchinson, commanding the meeting be dissolved, was \$640.

Other rare items which went under the hammer were the complete original manuscript of Washington Irving's "Legends of the Conquest of Spain," an eight-volume, 396-page manuscript; an original autograph manuscript of "A Horse's Tale," by Mark Twain, containing approximately 19,000 words; the National Edition of the works of Charles Dickens, a forty-volume work bound in full red levant morocco; and John Gould's "A Monograph of the Trochilidae, or Family of Humming Birds"—six volumes containing 418 hand-colored plates.

Hoe Company Head Resigns

Fred L. McCarty, since 1935 president of R. Hoe and Company, Incorporated, has resigned his position. An operating committee will carry on the management of the organization, and will consist of Harry M. Tillinghast, director and vice-president; Edward Foster, director and vice-president; Allen W. Lishawa, director and secretary-treasurer; and Clifton N. Bradley, director. All have long been active in the company's operations.

Mr. McCarty became associated with R. Hoe and Company in 1932.

"Facsimile" Device in Use

A machine which prints radio news flashes and photos on ribbons of paper the width of two newspaper columns at the rate of three feet an hour has been introduced by the Crosley Corporation The complete set, consisting of a printing section and a radio section, will be made available to amateur and other experimenters on an experimental and not a commercial basis

To receive messages on "Reado," as the machine is called, the owner sets the receiver clock to start operating at the hour when WLW, the Crosley station, starts its regular facsimile news and picture broadcasts. The device operates by means of synchronized fingers, one of them, with a brilliant light at its tip, scanning a photo or printed column on the sending set, and another, on the receiving set, moving across a sheet of paper which has been chemically treated and burning the white coating of the paper black, which makes the photo or reading matter on the receiver.

Powel Crosley, Junior, president of the company, does not believe the facsimile machine will supplant newspapers, but sees possibilities in its use to police and military forces in transmitting bulletins and maps.

Jobs Pledged by School

Every 1939 graduate of the New York School of Printing will have a job as well as a diploma when he completes his training, according to Morris E. Siegel, director of vocational schools of the board of education, thus redeeming the school's pledge that employment would accompany every 1939 sheepskin. In making the announcement, Mr. Siegel added that of this year's sixty-one graduates some will have received one or two pay checks even before graduation. Most of the boys have been placed in small printing firms, where they will receive an average wage of \$14. With its recent addition of another floor, the school will be able to add five hundred pupils to its present enrollment of approximately 1,300.

Roy Keeler Moves Up

Roy Keeler has been appointed superintendent of the Chicago *Tribune* composing room to succeed Leo Loewenberg, who is retiring after forty-five years' service. The new superintendent began his career with the *Tribune* thirty years ago on the night-ad side. In 1931 he was made second assistant to Mr. Loewenberg and in 1936 became first assistant. Before that, he had been a Sunday-section make-up man.

William H. French Dies

William H. French, for many years president of Barnhart Brothers and Spindler, Chicago, until the company was absorbed by American Type Founders Company, passed away recently. He was known throughout the United States to printing craftsmen and those in allied lines

Following his education at Cornell University, from which he was graduated in 1871, and at Heidelberg, Germany, Mr. French became a staff member of the Associated Press in New York City. As a result, he was close to the center of activity both in the world of politics and in the realm of business.

Late in the 1880's Mr. French became secretary of Barnhart Brothers and Spindler, typefounding company. In 1912 he ascended to the presidency. His letters to "Ye Editors" were considered classics in those early days.

In addition to his place as head of Barnhart Brothers and Spindler, he was an alumni trustee of Cornell University, a director of the National Paper and Type Company, and a member of several business and community organizations.

Photo-Offset Added to School

So that it might provide instruction in photo-offset to apprentices and journeymen, the New York School of Printing has in-

Linotype News Reshaped

From now on, Shining Lines, which for a couple of years has been published by the Mergenthaler Linotype Company and sent to executives in the printing industry, will be combined with The Linotype News and will appear on a separate page of that publication, set forth in its own typography. The change went into effect with the January issue of The Linotype News, which has become widely known to the trade.

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Likewise appeared a new format for The Linotype News—smaller size page, 11½x 17¼. Of the change in format, J. T. Mackey, president, says: "This change of size finds us quite neutral in any discussion about



Photo: Donald J. Kelly, Minneapolis

Among Twin City Craftsmen at special meeting honoring Perry R. Long, first International president, at Minneapolis in January, were (left to right): Frank Root; Clarence Groettum; Walter Brunner, Minneapolis Craftsmen president; Mr. Long; Harry Rice; and Roy Brewer

stalled the necessary equipment. According to J. Henry Holloway, the school's principal, another floor of the building in which the main school is housed is to be acquired, giving a total of 80,000 square feet for printing instruction. Recently released figures disclose that 1,443 students are registered in the pre-apprenticeship department; the total registration in the day school is 1,963; in the evening school, 808.

Lettering and Type Taught

A new training course in calligraphy, lettering, and type design is among the eight courses in the art and mechanics of printing being offered during the present term by New York University's division of graphic arts. The new training in calligraphy will survey medieval manuscript styles, consider the influence of the pen in the designing of type, and provide exercises with pens as the basic tools for letter design. It will be conducted by Otto W. Fuhrmann, director of the New York University division of graphic arts.

Other courses of training include "Problems in Layout," "Type Faces," "Printing Methods and Reproductive Processes," "Typographic Production," "Intermediate Typography," and "Advanced Printing Design."

'standard' versus 'tabloid' pages. We sense a field for each, and are well aware of our typographical responsibilities to both. So you will note a standard-size center spread, to present ideas about the format of the larger page. All of which seems to be characteristic of the constant study and experimentation that must go on within an organization that would serve the graphic arts industry today."

"Shining Lines," as a department, will continue under the editorship of Thomas Dreier. *The Linotype News* is edited by John E. Allen, of Mergenthaler.

Production Manager Speaks

If the copy can't be fitted to the printing process, the logical alternative is to fit the printing process to the copy, according to Kent Rhodes, production manager of Fortune magazine, in a recent address before the Young Lithographers' Association, of New York City.

"The use of more than one printing process in a single issue of a publication," Mr. Rhodes pointed out, "may seem to be an expensive and impractical procedure, but experience indicates that the cost increase is not prohibitive. Naturally, it's likely to be expensive to use more than one print process on a single page, as we do in most of the main editorial pages of Fortune. But sometimes it's less expensive and more effective to shift a color insert from four-color letterpress to four-color offset."

Efficient grouping of the material which deserves special treatment helps to keep the cost down as low as possible Mr. Rhodes said, adding that the increased quality that is obtainable by the introduction of another process justifies its use. "It is increasingly dangerous, therefore," he said, "for a publisher to make a decision to accept the limitations of any one process. His competitors may find ways and means to use a variety of printing processes—even in a single issue—and do a more efficient job of putting across the editorial and advertising content."

Knox Offers Efficiency Plan

Seven years' engineering research in the printing field by Frank M. Knox, of Rockefeller Center, New York, has disclosed that because users, and not printers, plan almost all advertising and promotional printing matter, "consideration is rarely given to many important factors that make for efficient production, and, in consequence, millions of dollars are wasted every year." The Knox organization has developed the Knox Plan for Printing Control, now being offered to advertisers.

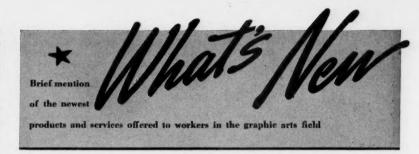
The primary purpose of the plan, Mr. Knox points out, is to plan work so that it can be produced efficiently. Both the advertiser and the printer, he asserts, should benefit, for by selecting proper paper sizes, waste is eliminated and matters are simplified for the printer The basis for the Knox Standards is a set of 68 standard unit sheets ranging in size from 3½ by 3½ inches to 35 by 45 inches, all of which can be cut without waste from one or more of the following sheets: 25 by 48, 35 by 45, 28 by 44, and 32 by 44.

From this set of standard sheets, a study was made of all possible booklets and folders that could be formed from them. All those which offered special imposition or production difficulties were discarded. After a further weeding process, there remained one hundred booklet dummies and 267 folder dummies which were considered standard.

The information—also including valuable facts on blotting paper, bristols, blanks, writing papers, cover stocks, envelopes, window displays, bleed allowances, and the like—is presented in a set of working manuals. Four of these contain the unit sheets and the dummies and are for the use of the creative staff of the advertiser. To the production manager goes a manual which permits him to check the work of the creative staff, detect errors, and prepare accurate specifications.

Teaching Layout in Philadelphia

Charles W. Abadie, of John C. Meyer and Son, Philadelphia, is conducting a School of Layout and Design for beginners and advanced students. In the beginner's group are being studied the mechanics of the various graphic arts processes; also the fundamentals of layout design, sales psychology, and art techniques. The advanced class considers more deeply the layout- and production-man's job. Sales power in advertising and selling is studied, with emphasis on the technique of making professional layouts.



"SAFETY" BACKGROUNDS for checks, certificates, and the like, can be printed by the dry-offset method. If "safety" ink is used, even the slightest erasure is noticeable; if protection against erasures is unimportant, regular offset inks will print well. A press sheet received from W. A. Stevens, of the Chicago School of Printing, demonstrates this. Mr. Stevens calls it, "dry offset from high-etched plates."

An offset plate .018-inch thick is etched with nitric acid to .008 or .009 of an inch. Before the press run, the dampening rollers are removed, and the rollers are set for a very light impression from the plate to the blanket. On a two-color offset press, it would be possible to print the background color "dry" and the second color "wet" at the same run through the press. This method appears to be in commercial use by several plants printing safety checks.

A FLUORESCENT FIXTURE of a new kind has been designed by the Goodrich Electric Company to provide local "daylight" illumination for operations such as inspection, drafting, and color matching. It comes in two sizes to accommodate the 18-inch and 36-inch fluorescent lamps. The fixture has been finished in three coats of permanent porcelain enamel, white inside, assuring the highest degree of reflection. It is possible to mount the fixtures singly or in parallel or linear rows, thus answering a variety of lighting problems.

Vogue Extra Bold Condensed Oblique and Cairo Bold Condensed in new weights have been added to existing Intertype faces, according to an announcement from Intertype Corporation. The Vogue family addition is duplexed with its companion roman; the Cairo Bold Condensed, with Gothic Number 13, Announcement is also made that the new Rex series has been completed in sizes from 5- to 14-point.

THIS Paragraph set in 8 point size of Intertype Rex with Bold \$1234567890

This is 14 Point Intertype Vogue Extra Bold Cond. Oblique \$12345 ABC abcdefghijkl 123 ABC abcdefghijkl 123

The corporation announces that it has ready for distribution to newspaper publishers and superintendents on request a booklet setting forth nearly one hundred different type combinations.

Two New Monotype Faces have been announced by the Lanston Monotype Machine

Company. One is Bell, an open letter with a delicate appearance and a crispness which reflects the influence of French copperplate engravings. It is being made in 8-, 9-, 10-, 11-, 12-, and 14-point, all but the 14-point combining the roman, italics, and small caps on

THIS IS THE 10 POINT SIZE OF MONOTYPE BELL, Now Being Made For Monotype Machine Typesetting in 8, 9, 10, 11, 12 and 14 point. Roman, Italics and Small Caps are combined in the same keyboard arrangement up to 12 point. Roman and Italic of 14 point are run separately. Reproduced by permission of The Monotype Corporation Ltd., London.

the same keyboard arrangement. Roman and italic of the 14-point are run separately.

The other new arrival is Monotype Granjon, based on the types of Garamond, though its design is in no sense a revival or copy of any of Garamond's letters. It comes in 6-, 8-,

THIS IS THE 10 POINT SIZE OF MONOTYPE GRANJON, NOW BEING Made For Monotype Machine Typesetting in 6, 8, 9, 10, 11 and 12 pt. Roman, Italics and SMALL CAPS are combined in the same keyboard arrangement and adapted for Monotype Machine Typesetting with permission of the Mergenthaler Linotype Company.

9-, 10-, 11-, and 12-point roman, italics, and small caps. The three are combined on the same keyboard arrangement. Bell is reproduced by permission of the Monotype Corporation, Limited, of London; Granjon, by permission of the Mergenthaler Linotype Company, Brooklyn, New York.

FOR THE NEWCOMER in offset, the Litho Chemical and Supply Company, New York City, has prepared an entire, plainly written, easily understood, step-by-step course in photo-offset plate making. It covers the preparation of the coating solution, preparation of the metal plate, counteretching and reetching, plate coating, development, etching and gumming, and the like—every step in the process fully and thoughtfully explained.

In behalf "of the employer, the craftsman, and supplies manufacturer, in the interest of better photo-offset," the company has issued what it terms a photo-offset "Trouble Shooter." It is a questionnaire which a user of the company's products is invited to fill

out if he experiences any difficulty in their use, the making of plates, or their operation on the press. On receipt of the filled-out questionnaire, the answers are analyzed, and a reply sent which will explain the cause and the cure of the difficulty experienced.

Both these interesting and helpful pieces of literature can be obtained, it has been announced, from the company at its offices at 63 Park Row, New York City.

DESIGNED to meet the needs of the shop that has too great a quantity of work for a hand-power model and insufficient work to justify purchase of a heavier streamlined machine, a moderately priced foot-power unit, designated as the Style MF Paper Drilling Machine, has been produced by the Challenge Machinery Company, of Grand Rapids, Michigan. The ball-bearing spindle is motor driven, but the drilling head is pulled down through the stock by foot pressure.



Challenge paper-drilling machine

Faster operation is assured by the automatic six-stop back gage, which automatically trips the side guide after each hole is drilled. Thus the operator is able to keep both hands on the stock until the operation is entirely completed. This drill will take up two inches of stock in one lift and will drill holes from 1/8 to 1/2 inch in diameter with center distances up to eighteen inches.

Examples of more than fifty type faces specially cut for bookbinding and rubber-stamp work appear in a booklet being distributed by Intertype Corporation. Only type faces suitable for these branches of the trade are shown. Those interested can secure copies of the booklet by writing to the company at 360 Furman Street, Brooklyn, New York.

The second booklet, a revision of a previous number, is the Intertype "Ready Reckoner." It contains copy-fitting tables for one hundred Intertype faces, together with exhibits of the faces listed.

FROM the type-merchandising department of American Type Founders come three specimen folders, two of them eight-page displays, one of which features Onyx; the other Bernhard Modern Bold and Bold Italic. The third folder, a four-pager, features Empire.

An invention which utilizes a single phototube, amplifiers, and a small reversible motor to follow a narrow guide line on long rolls of paper, enabling them to be wound evenly from uneven rolls and slit in perfectly straight lines, was described recently before the American Institute of Electrical Engineers by F. H. Gulliksen, electronic control engineer of the Westinghouse Electric & Manufacturing Company, of East Pittsburgh, Pennsylvania.

In describing his invention, Mr. Gulliksen stated that light from a small lamp passes through four small circular lenses revolving 1800 times a minute on the shaft of a synchronous motor, and strikes the roll of paper as four rapidly revolving light beams. This light is then reflected back to the phototube whose resistance increases as the illumination from the paper decreases.

The resistance of the phototube remains uniform as long as the light beam strikes only the light surface of the paper roll, but as soon as the beam intercepts the dark-colored guide line on the paper roll the phototube gives a signal to a reversing motor, which by means of a gear arrangement adjusts the position of the unwinding roll transversely to bring it into a straight line again.

Open Exposition Headquarters

Plans for the promotion of the Fifth Educational Graphic Arts Exposition in New York City next fall were given impetus by the opening this month of headquarters at Room 537, Grand Central Palace, New York City. Here are located the offices of the board of directors of the National Graphic Arts Expositions, Incorporated.

Interest of workers in the graphic arts field everywhere will focus on the exposition, which will be held at the Grand Central Palace, September 25 to October 7. Graphic arts associations scheduled to meet in New York City during the period of the exposition are as follows: International Association of Printing House Craftsmen; United Typothetae of America; National Printing Equipment Association; International Printers Supply Salesmen's Guild; Advertising Typographers Association of America; Printers National Association; International Trade Composition Association; Book Manufacturers' Institute; Direct Mail Advertising Association; Graphic Arts Trade Associations Executives; and Young Executives of the

Graphic Arts.

Fred W. Hoch, secretary of the board, has been appointed exposition manager. The complete board of directors has been announced as follows: A. E. Giegengack, chairman; Raymond F. Baylis; Neal Dow Becker; Harvey D. Best; Sol M. Cantor; George H. Cornelius; Ernest F. Eilert; Harvey Glover; Nathan Goldmann; George K. Hebb; Joseph F. Herberger; Fred W. Hoch; Dennis Hoynes; Thomas R. Jones; Clark R. Long; George T. Lord; E. J. Mordaunt; Don H. Taylor; John M. Tuttle; J. W. Valiant; Charles C. Walden, Junior; Harvey H. Weber; James S. Wiley; and C. H. Wilhelm.

"Post-Blotter" New Idea

More than one sales-promotion manager has brushed back his thinning locks and muttered to himself, "Well, there's no doubt that blotters get our message across about as quickly and effectively as anything. But we can't afford to send blotters in envelopes."

The next time he pushes back those strands he can remember that his problem has been solved. He can send a blotter to a list of prospective customers—or regular customers



Post-Blotters are mailed without envelopes

—without an envelope. The Post-Blotter, patented and manufactured by the Wrenn Paper Company, of Middletown, Ohio, is the answer. It was created by George Domke, an authority on the graphic arts, and Paul Ressinger, well known industrial designer.

The Post-Blotter consists of a blotting of exceptional absorbency between two pieces of high-grade enameled paper. On one side of the blotter is printed the sales message. On the other is space for the address. The latter side is glued to the blotting in such a way that it readily can be peeled off without destroying the blotting surface. Postal charges are as follows for the blotter: Written message mailed out of town, 3 cents; mailed locally, 2 cents; printed messages, 1½ cents; in quantity, 1 cent.



The Symbol of The Associated Business Papers, Inc. stands for honest, known paid circulation † straightforward business methods † and editorial standards that insure reader interest. These are the things that make A·B·P· publications valuable advertising media,

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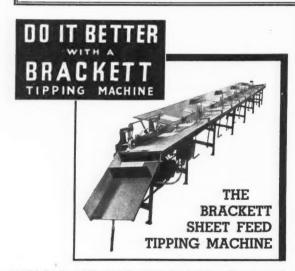
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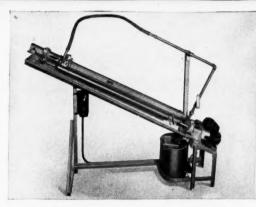
Accuracy of coating, being the first consideration, is assured when applied with the Ideal Surfacing Machine designed expressly for the range of roller sizes you employ.

Let us analyze your plant so that a complete estimate can be given, and the most economical and accurate coating machine for your purpose can be recommended.

IDEAL ROLLER & MANUFACTURING CO.

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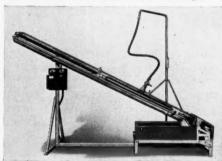
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The No. 500 Series Automatic Coating Machine is designed to serve rollers used on Miehle or other flat-bed presses. This model is especially recommended for use in plants where coating requirements average three or four times a week. Capacity: Handles rollers 2'' to $3\,\%''$ in diameter with an overall length of 84'' to 86''.



The No. 600 Heavy-Duty Series Automatic Surfacing Machine for coating two large press rollers at the same time. Three speeds allow for greater control of thickness of coating. Capacity: Handles two rollers at a time 3" to 6" in diameter and 116" overall length.



The No. 200 Series Automatic Surfacing Machine is designed for continuous coating of large press rollers. Built to withstand constant usage. Will apply uniform thin or heavy coating. Capacity: Handles rollers 3" to 6" in diameter and 118" or 140" overall length.



The No.000 Series Surfacing Machine is sturdily designed for coating Bag Press Rollers. Built for continuous operation. Capacity: Handles rollers $1\frac{3}{4}$ " to $3\frac{3}{4}$ " in diameter and 56" overall in length.



Sectioning Machine for Process Rollers (for split-fountain work). Automatically sections, seals and protects the base roller. Requires about one minute to section a roller. Adjustable to .0075",



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Here's a lamp that all industry will welcome. One metal working plant has ordered 1500, a textile plant 1000, and this before the lamp was ready for production. There's a reason! The 100-Watt Cooper Hewitt Fluorescent Lamp has ample light output for general industrial illumination. It eliminates shadows, glare and eye-fatigue. It gives more light per watt of energy consumed. Its blue-white light is comfortable and detail-revealing. It provides good industrial color discriminations. There is no bothersome light flutter, » » It will pay you to learn of this latest and most productive industrial light source.» » Write for complete details. Ask for a copy of the new bulletin. General Electric Vapor Lamp Co., 817 Adams Street, Hoboken, New Jersey.

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The job called for a "shot" of an elephant—an angry elephant at that! But we didn't mind. Neither did the elephant. He had been shot before. He had also been stuffed. But that has nothing to do with our story. The point we want to make is that meeting unusual requests is just a part of our day's work. And our day's work includes photography, art and photoretouching as well as engraving. Call us in on that next job.

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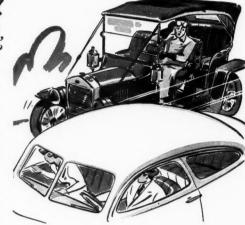
You need the new Christensen Continuous Suction Stream Feeder for any of your sheet-fed machines, old or new.

For the first time, the slow-motion principle of the Christensen Pile Stream Feeder-including the use of suction separators-is now applied to a continuous stream feeder—feeding sheets in underlapped relation. This is the most important development in years in feeder

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Are you interested in a Feeder

that offers you these advantages?



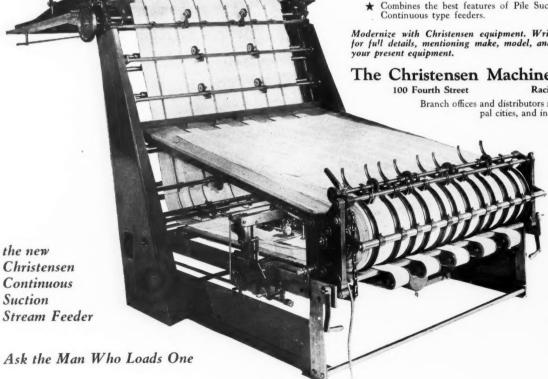
- ★ Continuous Loading—no stops to truck in loads.
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- Combines the best features of Pile Suction and Continuous type feeders.

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THE ROSBACK
FOOT-POWER

HI-PRO

DRILL

EXCLUSIVE FEATURES Equipped with Rosback finger-tip side gauge—operator works up to twice as fast without costly errors. Takes one-piece slotting knife (patent pending) which locks in place against solid backstop. Micrometer

ast solid backstop. Micrometer screw adjusts drill to cut to same depth as knife. Single knob adjusts knife and drill to cut through bottom sheet of pack. Chips both from knife and drill deposited by vacuum in single container emptied from front of machine.



Photo at right shows knife and complete slotting attachment, furnished at slight extra cost.



Photo at left illustrates the round cornering attachment complete with knife, also furnished as an extra. • This machine, designed especially for the smaller bindery, provides at low initial cost practically all important features of the popular power Hi-Pro drilling and slotting machine.

It differs only in that down stroke of knife and drill is actuated by footpower instead of motor drive; drilling and slotting are performed as separate operations rather than as one.

It handles exactly the same range of work as the power Hi-Pro drill:

Takes round hole drills from 1/8" to 1/2", varying by thirty-seconds.

Slots or slits any standard open hole from ¼" to ½", varying by thirty-seconds, and takes slotting knives for all three standard Kalamazoo openings.

Write for price and full description.

F. P. ROSBACK CO.

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Please send complete description of the Hi-Pro Foot-Power Drill.

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Ist Award: Suitably engraved Silver
Shield, 15" high, 11" wide.
2nd Award: Suitably engraved Silver
Shield, 8%" high, 12" wide.
3rd Award: Suitably engraved Silver
Shield, 12½" high, 8%" wide.
Next Ten Awards: Certificates of
Merit.

Booklet Cover Awards

booklet Cover Awards

Ist Award: Suitably engraved Silver
Shield, 15" high, 11" wide.

2nd Award: Suitably engraved Silver
Shield, 8%" high, 12" wide.

3rd Award: Suitably engraved Silver
Shield, 12½" high, 8%" wide.

Next Ten Awards: Certificates of
Merit.

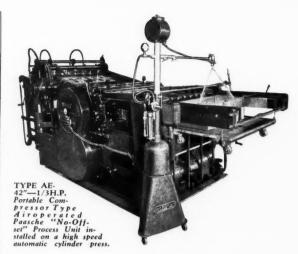
Miscellaneous Cover Awards Shield, 15" high, 11" wide.
2nd Award: Suitably engraved Silver
Shield, 8\%" high, 12" wide.
3rd Award: Suitably engraved Silver
Shield, 12\%" high, 12" wide.
Next Ten Awards: Certificates of
Merit. 1st Award: Suitably engraved Silver Shield, 15" high, 11" wide.

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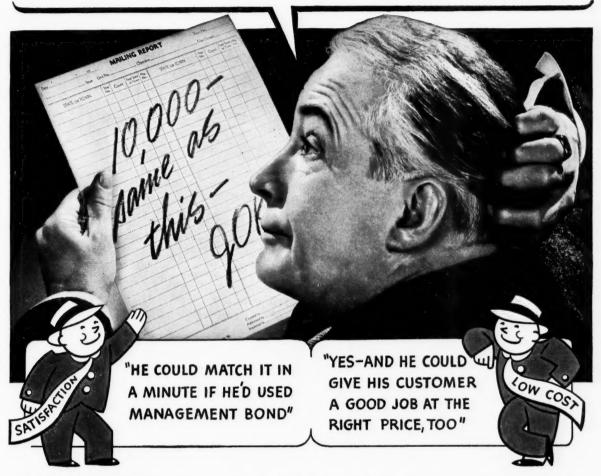
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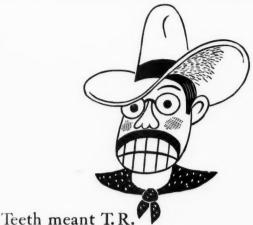


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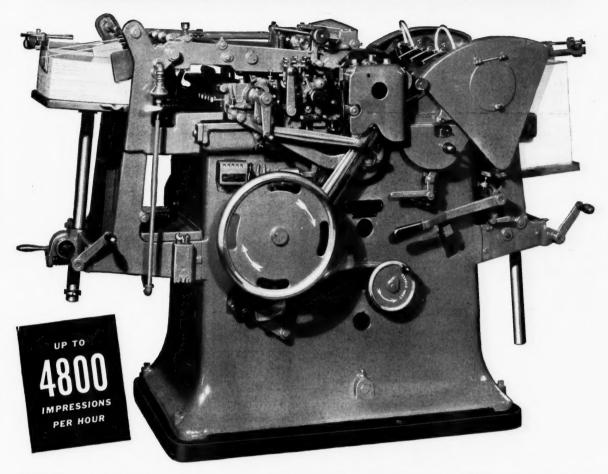
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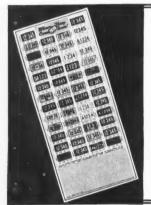
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Published Monthly by The Inland Printer Company 205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 102 • February, 1939 • Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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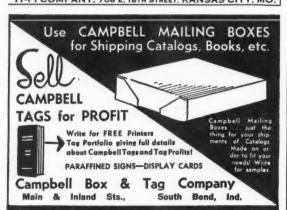
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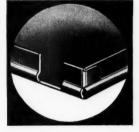
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True PRESSROOM Stories



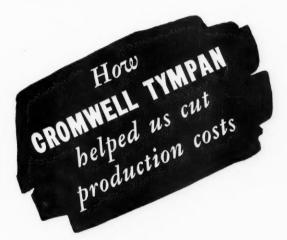
The Boss: "Our production costs have been running too high, Bill. What's the trouble?"

Pressroom Supt.: "Here's the answer on the time sheet. We've had to stop the presses and repair makeready on nearly every long run."



Pressman: "Another shutdown to re-spot this makeready and put on a new drawsheet. This tympan just can't take it."

Pressroom Supt.: "That settles it. No more undependable tympan for this plant. I'm ordering Cromwell Tympan today."







The Boss: "Production costs hit a new low last month, Bill. How did you do it?"

Pressroom Supt.: "We didn't lose an hour all month patching makeready or replacing worn drawsheets. We're using Cromwell Special Prepared Tympan now."

CROMWELL Special Prepared Tympan will help you cut production costs, too. Its hard, uniform surface, high tensile strength, absolute resistance to oil, moisture and atmospheric changes eliminate costly delays for spotting, patching and changing drawsheets, so often necessary with inferior tympan. And remember, Cromwell Tympan is unconditionally guaranteed! It comes in rolls or sheets, cut to fit any high speed press. Order today from your local Cromwell distributor.

THE CROMWELL PAPER CO.

THAT'S THE NEW INTERTYPE FEATURE

which speeds up magazine changes



INTERTYPE MAT-TRAFFIC LIGHT in operation. When the traffic light is shining, as shown at left, the operator knows that there are still some matrices in his distributor; but the instant the light goes out he knows that his distributor box and bars are clear and that he can go ahead and shift magazines.



Line composing machine workers everywhere—and their employers—are talking about the Intertupe Mat-Traffic Light. For this novel Intertupe feature is more shain merely a great corvenience for the operator: it is a real time-saver. Because it shows the operator, at a glance, whether or not all the matrices he has been using have cleared his distributor box and bars, the Mat-Traffic Light eliminates needless waiting and thus accelerates magazine changes. It makes Intertupe's 5-Second Shift more efficient than ever; and it banishes a common cause of wrong fonts and damage to magazines or matrices. Write to Intertupe Corporation, 360 Furman Street, Brooklyn, or the nearest branch, for more information about this exclusive Intertupe feature, which is now standard equipment on all Streamlined Intertupe.

Step Ahead with INTERTYPE